

Entertainment WEEKLY

Exclusive
FIRST LOOK

THE HIGHLIGHTS FROM
EW POPFEST

A NEW
**HAPPY
ENDINGS**
EPISODE!

SCOOP ON
SUPERNATURAL
—
**GILMORE
GIRLS**

—
**FANTASTIC
BEASTS**
& MORE!

BEAUTY AND THE BEAST

Be our guest as we take you
inside the most magical, romantic
movie of next year

By **CLARK COLLIS**



Blake Lively & Liya Kebede



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NEW
COLLECTION
BY COLOUR RICHE *la vie en rose*
EXCLUSIVE

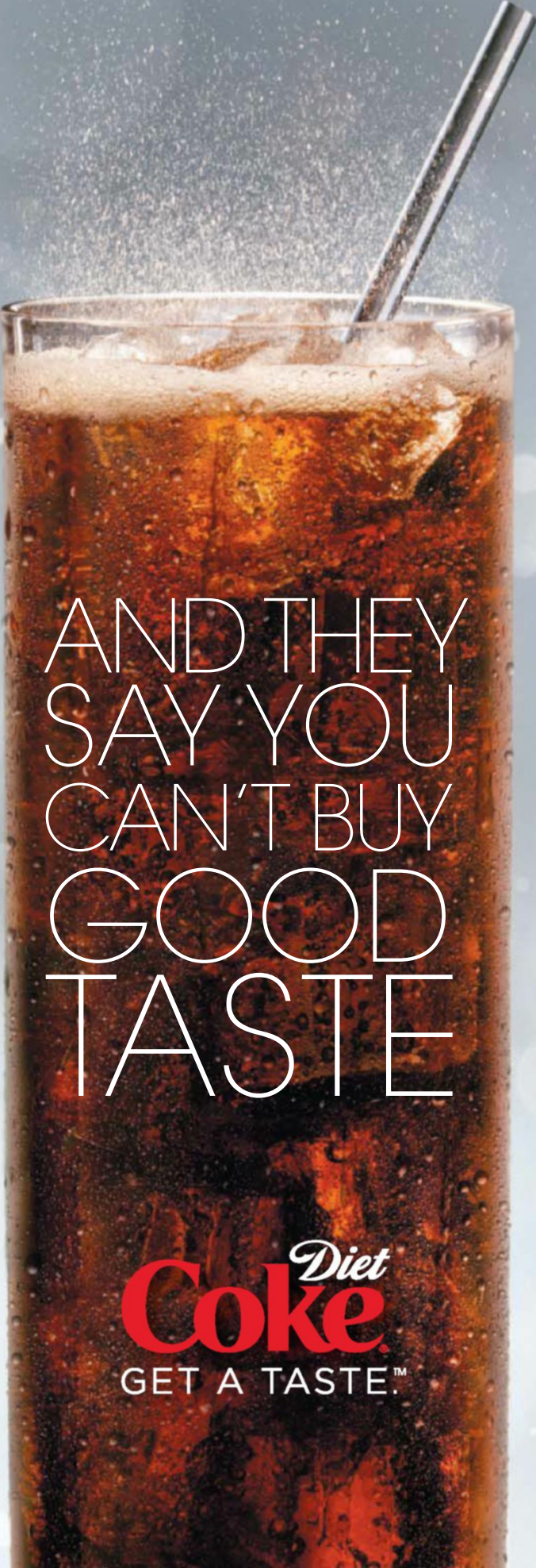


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CAN'T BUY
GOOD
TASTE

Diet
Coke.
GET A TASTE.™

THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Matt Smith and Claire Foy



1

2

3

4

5

TV THE CROWN

• Feed your royals obsession with this elegant series about the reign of Queen Elizabeth II (Claire Foy). Beginning with her 1947 wedding, *The Crown* offers an intimate portrait of a young monarch struggling to strike a balance between her public and private lives. (Debuts Nov. 4, Netflix)

MUSIC TEMPLE OF THE DOG tour

• Before they were icons, Soundgarden's Chris Cornell and future Pearl Jam members Mike McCready, Stone Gossard, Jeff Ament, and Matt Cameron released a lone album as Temple of the Dog. Decades later, they're finally taking those songs on the road.

BOOKS THE WHISTLER, by John Grisham

• The king of legal thrillers tackles judicial corruption in his riveting 29th entry in the genre, as investigators Lacy Stoltz and Hugo Hatch get a tip from a shady source about an even shadier Florida judge.

PODCASTS HUMAN RACE

• You don't have to be even a light jogger to fall for this captivating new podcast from *Runner's World*. A mix of long-form storytelling and shorter tales make up *Human Race*, which brings an entirely new perspective to the people pounding the pavement. (iTunes)

TV GREY'S ANATOMY

• Season 13 of the wild and twisty hospital drama features more dysfunctional relationships, an unlikely love triangle, and plenty of heart-wrenching medical diagnoses. Let the crying commence. (Thursdays, 8 p.m., ABC)

The Must List

6
→



6

TV TIMELESS

• Thanks to a strong cast led by Abigail Spencer and clever spins on historical events, this time-traveling drama about a trio of heroes chasing a mysterious villain is swashbuckling fun. (Mondays, 10 p.m., NBC)

7

BOOKS TRUEVINE, by Beth Macy

• Macy skillfully unspools the true story of two African-American albino brothers who were kidnapped and exhibited in carnivals for years, until their mother found them and sued Ringling Bros. to get them back.

8

MUSIC “AFTER THE AFTERPARTY,” Charli XCX

• Forget that playlist you’ve been slaving over—just put the British hitmaker’s sparkly new anthem on repeat. It’s got enough hooks to last you till dawn and beyond.

9

COMICS BLACK PANTHER: WORLD OF WAKANDA

• This spin-off series introduces new writers and puts a fresh, exciting focus on the fierce yet tender women of the Dorah Milaje as they work to protect and serve their country and one another.

10

MOVIES DOCTOR STRANGE

• Benedict Cumberbatch dons a cape and fascinating facial hair to play the surgeon-turned-sorcerer. With eye-popping visuals and deep thoughts on space and time, it’s the trippiest Marvel story yet. (PG-13)

9
→



10
→





SOME THINGS ARE TOTALLY ARTIFICIAL.

WE'RE NOT.



MINIMALLY PROCESSED

THE
DETAILS
MAKE THE
STORY



Booties
and bonnet
by Irulea



Four generations of family



A shawl of fine merino wool

Coins to
commemorate
Charlotte's
birth



An heirloom for a christening gown



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EW PopFest

Our inaugural festival celebrating the best of pop culture featured *Fantastic Beasts*, *Gilmore Girls*, *Crazy Ex-Girlfriends*, *Survivors*—and one very *Happy Ending*.

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Matt Smith

The Brit trades in his *Doctor Who* bow tie to don royal coattails as Prince Philip on the enthralling, addictive historical drama *The Crown*.

BY SARA VILKOMERSON

28

Beauty and the Beast

On March 17, Disney will unveil its lavish live-action retelling. Get ready to swoon as we take you behind the scenes of a fairy-tale classic in the making.

BY CLARK COLLIS

36

Tom Ford

With his startling second film, *Nocturnal Animals*, the fashion mogul reveals the other (darker) side of his vision—and himself.

BY JOE MCGOVERN

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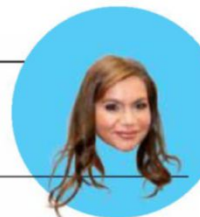
ON THE COVER

Dan Stevens as the Beast and Emma Watson as Belle in *Beauty and the Beast*. Photograph courtesy of Disney. Lettering by Luke Ritchie.

Janelle Monáe rocked our first EW PopFest on Oct. 29 in Los Angeles

THE WEEK'S
BEST

Sound Bites



**TWEET
OF THE
WEEK**
Night
manager,
accountant,
constant
gardener,
my boring
sounding job
is actually
deadly AF!
**@mindy
kaling**

**"I'm sorry, I was once again
interrupted by that hillbilly!"**

—Adam Levine, making a dig at Blake
Shelton, on *The Voice*

**"Don't talk
about me
like that!"**

—Miley Cyrus

**"My mother
says she's a
Buddhist, but
she really just
believes in
Richard Gere."**

—Chelsea (Tracee Chimo)
to Father Doug (Oscar Nuñez),
when he asks if she's
considered accepting Christ,
on *People of Earth*

**"Unlike most of the
women you sleep
with, I'm solvent, and
old enough to
rent my own car."**

—Amelia (Ali Larter), to
Mike (Mark-Paul
Gosselaar), on *Pitch*

**"If I were ever to
write a children's
book, it would
be just like this!"**

—Stephen King,
endorsing *Charlie the
Choo-Choo*, which he
wrote under the pseu-
donym Beryl Evans

**"Please, last-minute is fine.
It's not like I'm one
of those people who can't go
on a date unless he, you
know, works out and waxes
and plucks and bleaches...
got to plan at least
two or three outfits."**

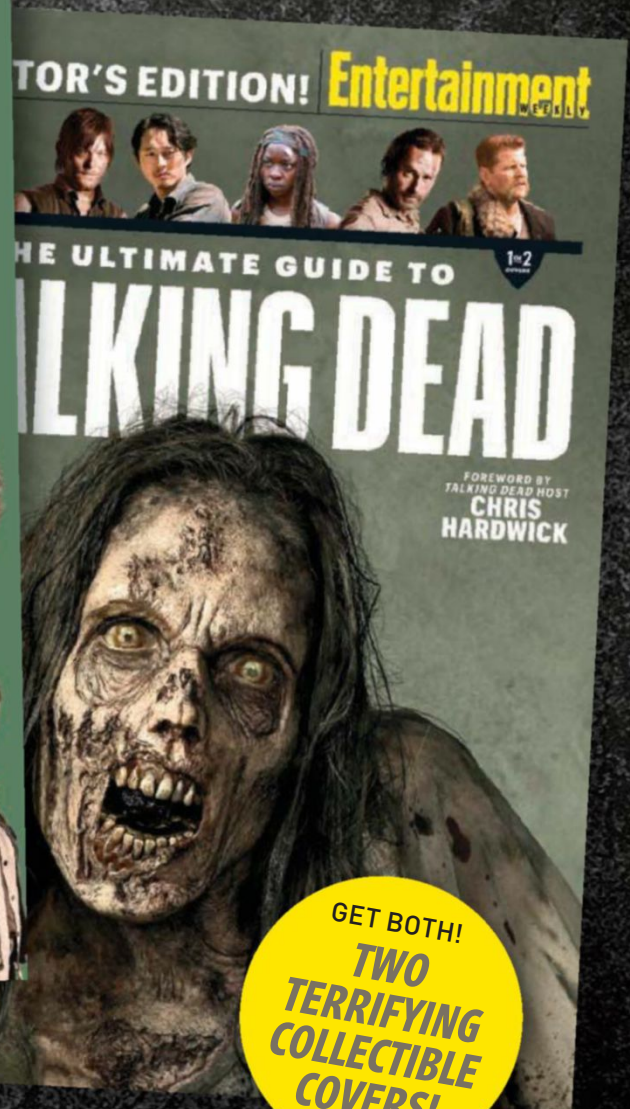
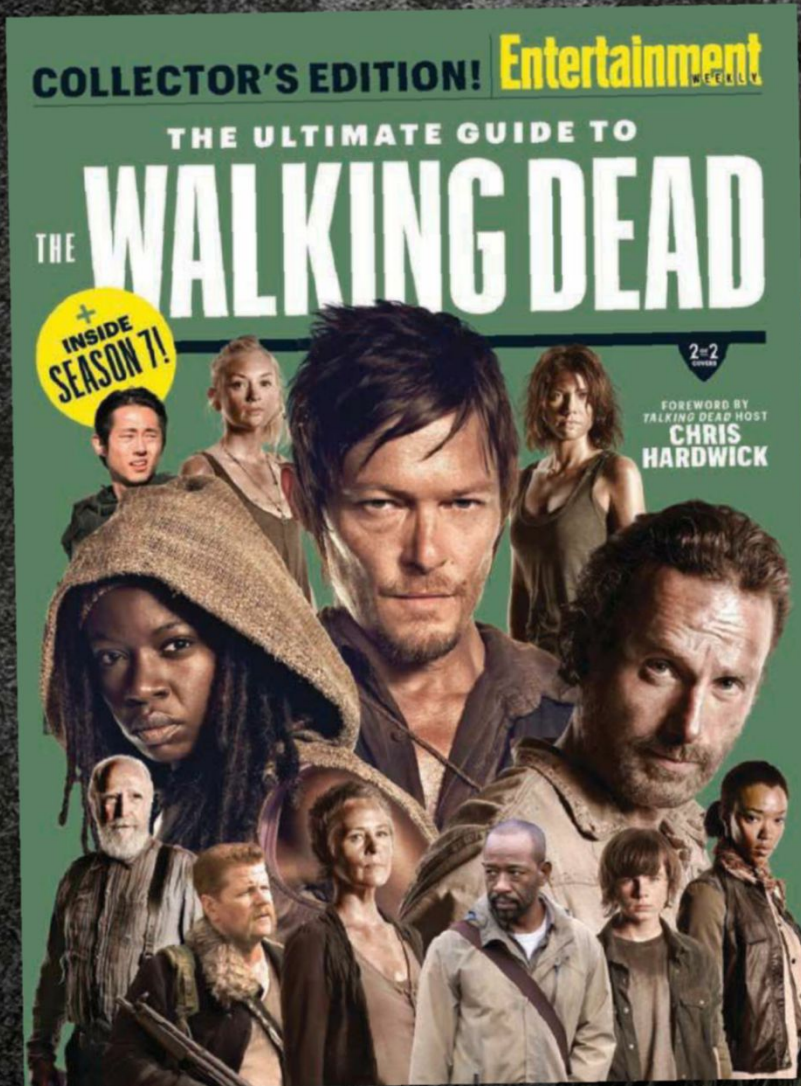
—Mateo (Nico Santos) to Jeff,
(Michael Bunin) when he asks Mateo out
for a date that night, on *Superstore*

**"It doesn't feel
like you're
in a Spike Lee-
directed
Eyes Wide Shut
right now?"**

—Earn (Donald Glover),
on the bougie Juneteenth party
he attends with Van
(Zazie Beetz), on *Atlanta*

KALING: MARLA AUFMUTH/GETTY IMAGES FOR PENNSYLVANIA CONFERENCE FOR WOMEN; CHIMO: IAN WATSON/TBS; LEVINE, CYRUS: MICHAEL MULLER/NBC (2);
LARTER: TOMMY GARCIA/FOX; KING: SLAVEN VLASIC/GETTY IMAGES; SANTOS: CHRIS HASTON/NBC; GLOVER: GUY DALEMA/FOX

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News+Notes



ASIANS IN HOLLYWOOD

Breaking the Other Color Line

With **Fresh Off the Boat** and **Master of None** on TV and the hit book **Crazy Rich Asians** heading to the big screen, is Hollywood on the verge of a breakthrough, or is this yet another blip? **By Shirley Li**



YOU KNOW A MOVEMENT IS REAL WHEN IT LANDS ITS own hashtag. #StarringJohnCho—the social-media campaign to cast an actor like *Star Trek*'s John Cho as the sole leading man in a major Hollywood film—has yet to be realized, but that might be about to change. In October, Disney announced a live-action *Mulan* adaptation for a fall 2018 release and vowed to cast a Chinese actress as the eponymous heroine. (Sony has a competing *Mulan* project in the works, too.) Two weeks later, Warner Bros. picked up *Crazy Rich Asians*—based on Kevin Kwan's 2013 best-seller about wealthy Chinese families living in Singapore—with plans for an all-Asian cast. "Diversity is good business," says Greg Silverman, Warner Bros.' president of creative development and worldwide production. "It really is." If these films prove him right, could Asian erasure in Hollywood be, well, erased?

Ming-Na Wen, star of *Marvel's Agents of S.H.I.E.L.D.* and the voice of *Mulan* in the 1998 Disney animated film, thinks it could, but she's not getting her hopes up just yet. "When I started in the business, there was this whole thing about wanting to broaden horizons and do color-blind casting," she says. "I benefited from it, but the momentum of that fell by the wayside. I feel so disheartened sometimes when these questions are still being asked 30 years later."

R.I.P. VINE: THE SIX-SECOND OBITUARY

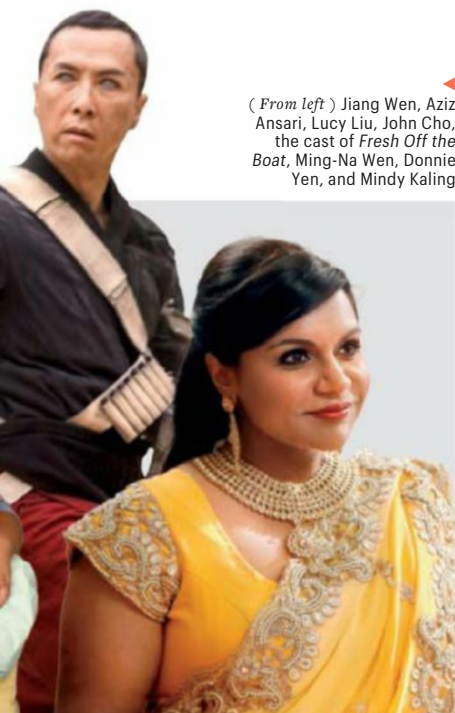
At the end of October, we lost the short-form video platform. Here's a remembrance we found fitting.

BY KEVIN P. SULLIVAN



...

Dearest Vine,
You left us in a very
appropriate fashion.
It was all over
much too quickly.



(From left) Jiang Wen, Aziz Ansari, Lucy Liu, John Cho, the cast of *Fresh Off the Boat*, Ming-Na Wen, Donnie Yen, and Mindy Kaling

There's plenty of reason to feel disheartened. Few Hollywood films have featured all-Asian principal casts since the first to do so, 1993's *The Joy Luck Club*, which included Wen herself. And despite the buzz this year over the need for diversity in TV and film (see: #OscarsSoWhite), Asian actors continue to be underrepresented in leading roles. A recent study by the University of Southern California found that only 3.9 percent of characters in 2015's 100 highest-grossing films were Asian, and none were leads. Add in a recent spate of films that put white actors in roles originally written as Asian characters (e.g., Scarlett Johansson in next year's *Ghost in the Shell* and Tilda Swinton in this year's *Doctor Strange*)—and Hollywood's tendency to anchor Asian stories with white heroes (Matt Damon in next year's *The Great Wall*)—and it's no surprise that Asian actors feel ignored.

Real gains have been made of late, though. TV series including *Master of None* and *Fresh Off the Boat* have wowed critics, while on the big screen, a new class of actors are enjoying high-profile roles: November's teen comedy *The Edge of Seventeen* spotlights Asian-Canadian actor Hayden Szeto; Warner Bros.' upcoming *Ocean's 8* will feature Asian-American rapper-actress Awkwafina; and the *Star Wars* universe boasts Donnie Yen, Jiang Wen, and Riz Ahmed in *Rogue One*, as well as newcomer Kelly Marie Tran in *Star Wars: Episode VIII*. Additionally, Disney promised to cast a Chinese love interest for Mulan after the Twitter hashtag #MakeMulanRight led to a petition that has garnered more than 19,000 signatures.

"Hollywood listens to money and to controversy," says Jon M. Chu (*Now You See Me 2*), who's directing *Crazy Rich Asians*. Finding an all-Asian cast requires more time and effort, he says, but failure is not an option. "The people have created a wave of controversy to wake up Hollywood, and now we have to execute." Blaming the lack of bankable Asian stars doesn't play anymore. "The industry realizes that they can't keep saying, 'Oh, nobody's out there,'" says casting director Julia Kim. "That is such an antiquated excuse."

Some upcoming projects have already made questionable casting choices—Netflix's Japanese manga-based *Death Note* will star white actors Nat Wolff and Margaret Qualley—but increasingly the Asian community is holding the industry accountable. "Every so often, Hollywood stumbles and goes back to their old habits," Wen says. "The only thing you can do as a patron, especially if you're Asian, is to not pay to support something like that. That's all the power a fan can really have in the end.... If you're frustrated, do something about it."

The Invisible Minority

Asian characters are vastly underrepresented on screen. Here, some shocking proof.

BY SHIRLEY LI

20.3 MILLION

Number of Asians in the U.S.
U.S. Census Bureau

3.9

Percentage of Asian characters in 2015's 100 highest-grossing films

49

Number of films among 2015's 100 highest-grossing with no Asian characters

0

Number of Asian leads or co-leads in 2015's 100 highest-grossing films

3

Number of Asian-descent actors who've won Oscars (Sir Ben Kingsley in 1983, Haing S. Ngor in 1985, Miyoshi Umeki in 1958)



◀ (Clockwise from top left) Batman: Arkham VR, Battlezone, VR Worlds, and Star Trek: Bridge Crew

VR'S CROSSOVER MOMENT?

Tech experts have been telling us for years that the goofy goggles are the future of entertainment, but virtual reality may finally have found its killer app. **BY NATALIE ABRAMS**

FOR AS LONG AS WE'VE HEARD ABOUT VIRTUAL REALITY, THE mind-bending headsets have existed mainly as a high-priced luxury for gamers, not a mainstream attraction. But as PlayStation VR hits shelves ahead of the holiday shopping season, could that change? With a price point lower than its direct competitors—\$399 compared with HTC Vive at \$799 and Oculus Rift at \$599—and an immersive experience that aims to expand from gaming into movies, music, and more, PlayStation VR has a chance to bring the technology into family rooms everywhere. It doesn't hurt that there are more than 40 million PS4s in homes worldwide, making it easier for consumers to choose the PlayStation's VR over rigs that require pricey gaming computers. "You're just going to plug it in and it works," says Richard Marks, senior research engineer at Sony. "The ease of use and the ease of purchase are big advantages.... We're leading with gaming...but long-term it has a lot of uses beyond games." But if games *are* what you're after, here are some of the titles that will be ready for PlayStation VR in time for the holidays.

◉ **BATMAN: ARKHAM VR** (Out now)

Literally suit up as Batman for a detective-mode-focused murder mystery that's so realistic you'll be disappointed to find you don't actually live in Wayne Manor.

◉ **BATTLEZONE** (Out now)

An update on the classic Atari game that puts you inside the tank as you take down enemies.

◉ **VR WORLDS** (Out now)

A combination of five visually stunning experiences, among them playing as a Cockney gangster in

The London Heist, a deep-sea diver in *Ocean Descent*, and an illegal street-racer in *VR Luge*.

◉ **STAR WARS BATTLEFRONT ROGUE ONE: X-WING VR MISSION** (Winter 2016)

Hands-on action from a Rebel cockpit—and it's free to those who already own *Battlefront*!

◉ **STAR TREK: BRIDGE CREW** (March 14, 2017)

Team up with other friends who have VR to man the new U.S.S. *Aegis* starship as officers of the Federation.

This Map Is Judging You

Our country's divisive election just got meaner. And funnier. A new book, **Judgmental Maps**, treats every state as fair game.

BY ISABELLA BIEDENHARN

...

The presidential election might teach us which states swing red or blue, but when it comes to the more granular details of our country, we often know less than Gary Johnson does about Aleppo. Fortunately, Trent Gillaspie's

"truth atlas," *Judgmental Maps* (out Nov. 8), is here to tell us where the "hipster wannabes" and "Lululemon MILFs" live, all across the USA. "These maps

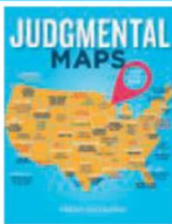


DAYTIME DIVAS: ELI JOSHUA ADE/WH; INFERNO: JONATHAN PRIME; BRIDGET JONES'S BABY: GILES KEYTE



give us the street-by-street truth of a city," Gillaspie explains. "It's how we perceive the world around us, versus how it appears geographically." Don't expect

to walk away unscathed yourself: "If somebody reads the book and says, 'I'm offended... but it's true,' that's what I want to hear," Gillaspie says.



DAYTIME DIVAS

Star Jones mines her years on *The View* for a new VH1 scripted series about the dirty secrets of daytime talk. **BY CHANCELLOR AGARD**

Executive-produced by Star Jones and based on her 2011 novel *Satan's Sisters*, VH1's *Daytime Divas*—debuting in 2017—follows the women of the fictional daytime show *The Lunch Hour*: (from left) Maxine (Vanessa Williams), the show's creator; Mo (Tichina Arnold), whom Jones describes as the "pissar on the show"; Heather (Fiona Gubelmann), the conservative Christian; Nina (Camille Guaty), an intriguing former war correspondent; and Kibby (Chloe Bridges), a problematic former child star.

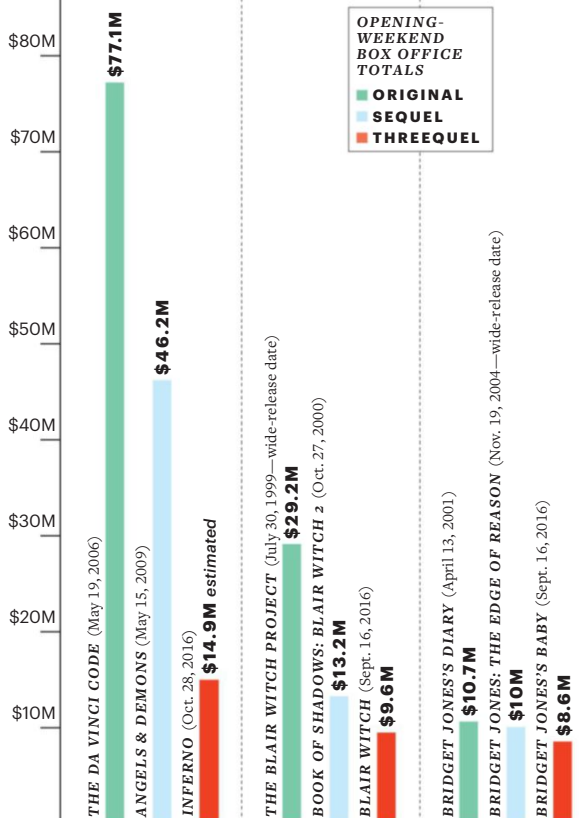
"Some [of the characters] are selfish, and some are as sweet as can be," says Jones, who cohosted *The View* for nine years. "Every one of them has some aspect of my personality."

While the show is inspired by Jones' daytime past, "none of the plotlines...were taken directly from *The View* because I thought that would be rude," she says. "When you've been intimate with someone, you can't disclose private stuff like that."

BOX OFFICE

THREE STRIKES OUT

Tom Hanks' *Inferno* joins the ranks of recent threequels that couldn't revive aging franchises. **BY DEVAN COGGAN**



Tom Hanks, *Blair Witch*, and Renée Zellweger as Bridget Jones



It's been seven years since Tom Hanks played globe-trotting symbologist Robert Langdon in *Angels & Demons*, and apparently audiences weren't eager for the character's return. Instead of a blaze of glory, Ron Howard's *Inferno* fizzled at the box office over Halloween weekend, debuting to a dismal \$15 million domestically—less than a fifth of what the original *Da Vinci Code* opened to in 2006.

Inferno is making up ground overseas, where it has brought in \$133 million so far. Still, with a reported production cost of \$75 million, *Inferno* is likely to join the ranks of other unwanted follow-ups, including *Blair Witch* and *Bridget Jones's Baby*, both of which performed well under (and well after) their predecessors domestically. (To be fair, *Bridget Jones's Baby* dominated in the U.K. as its biggest movie of 2016, but its global total still can't touch the originals.) Maybe three isn't always the magic number.

★
American
VOICES

THE DIVERSE ACTORS WHO ARE
CHANGING POP CULTURE



MORE VOICES

To read all of these profiles, go to
time.com/americanvoices

Labor of Loving

In *Loving* (see review, page 44), **Ruth Negga**—star of AMC's *Preacher*—delivers a precise performance as one half of the Virginia couple whose 1967 U.S. Supreme Court case tore down laws against interracial marriage. **BY JOE McGOVERN**

▶ DIFFERENT WORLDS

Negga, who was born in Africa to an Ethiopian father and an Irish mother and grew up in Limerick, Ireland, related to the tribulations of Richard (Joel Edgerton) and Mildred Loving, who were arrested in 1958 for violating Virginia's antiscegenation laws. "Their story felt so dear to me and a part of my own history," she says. "And I feel so relieved that human beings like these two have existed, with all their grace and integrity and lack of cynicism. Especially when there's so much tumult in the world and we're all feeling the strain. I think more than ever we need to see things of beauty and people being kind to one another."

▶ HAPPY TEARS

When *Loving* received a standing ovation after its premiere at the Cannes Film Festival in May, Negga was moved to tears. "Weepy Ruth, that's what I'm known as down my way," she says. "But I'm in a constant state of sniffiness when I talk about this movie." She also wasn't dry-eyed when she met the Lovings' daughter Peggy, the only member of the family who's still alive. "I'm shy when I meet people, especially if I'm going to be playing their mother," Negga says. "But I just wanted to show myself to her. We both sat in her home and cried for an hour or two."

▶ BREAKING THROUGH

Negga, 35, has appeared in projects as varied as *Marvel's Agents of S.H.I.E.L.D.* and *World War Z*; she also filmed a supporting role in *12 Years a Slave* that was later cut. But as a mixed-race, mixed-nationality actress in Hollywood, her encounters with casting directors have been, well, mixed. She is refreshingly frank about the challenges. "I did an interview a few years back [with *The Irish Sun*] and the headline was something like, 'Ruth Negga Believes Her Heritage Is Holding Her Back.' That was quite a funny phrasing, because I didn't mean my heritage at all. I was talking about other people's preconceptions of what actors who look like me are able to play. It's not the color of my skin that's limiting, it's people's perceptions."

▶ WIDE-RANGE APPEAL

Negga's powerful performance in *Loving* is the sort of role that Academy voters traditionally value. After two years of all-white nominees, she's one of several minority actors positioned for serious Oscar consideration this year. And for evidence of her incredible range, check out *Preacher*, where she plays a Texas badass named Tulip—who, incidentally, is a Caucasian blonde in the graphic novels on which the series is based. "It is an absolute joy," she says of playing both Mildred and Tulip in the same year. "I must say that if you're shy but you have a certain energy about you, acting is a great, fantastic job, especially now as opportunities for women of color are changing. The changes may be slow and they may be a bit later than we would have liked, but—as Mildred says—'We must be hopeful.'"



Terri Abney, Ruth Negga, and Joel Edgerton in *Loving*



As usual, you saw that coming.

There are a lot of things that are easy to see coming, like man buns and homemade kombucha going out of style, but some things are a little harder to detect. Like that pedestrian unexpectedly jaywalking. That's why **Toyota Safety Sense™ P**,¹ including a Pre-Collision System² with Pedestrian Detection,³ comes standard on the new 2017 Corolla.

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THE SCOOP, STARS & SONGS

OUR INAUGURAL FESTIVAL CELEBRATING
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**FANTASTIC BEASTS, GILMORE GIRLS, CRAZY
EX-GIRLFRIENDS, SURVIVORS**—AND ONE
VERY **HAPPY ENDING**. CHECK OUT ALL OF THE
HIGHLIGHTS FROM THE L.A. EVENT.



▶ THE SUPER CW CROSSOVER OF OUR DREAMS!

What could possibly be better than four superheroes teaming up? How about throwing in the Winchesters for a real party! *Supernatural* stars Jensen Ackles and Jared Padalecki hugged it out with *Arrow*'s Stephen Amell, *The Flash*'s Grant Gustin, *Legends of Tomorrow*'s Caity Lotz, and *Supergirl*'s Melissa Benoist backstage in between two packed panels that

LAMIE SORKIN BECKY



offered up plenty of intel on their respective CW series. First, the brothers Winchester took the stage for a Q&A session that served as a love letter to their fans. Ackles hyped the throng of devotees by teasing the potential return of fan-favorite characters such as Michael (Jake Abel). "There are plans this season to bring back a few of those, so stay tuned," he said. Padalecki, meanwhile, explained how the pair's working bromance was

solidified by an onscreen punch in the face during season 2. "It wasn't in the script," he said. "We just added a moment." True sibling love! Later, attendees—some even dressed as the Flash and Green Arrow—assembled to hear the superheroes spill on their upcoming four-way crossover titled *Invasion*, which finds them facing off against alien species the Dominators...and maybe each other? When asked who'd win in a fight among the

quartet, überproducer Greg Berlanti hinted: "You'll see some of that in the crossover." And while the consensus was that Supergirl's heat vision and flight would give her the edge, Amell wasn't having it. "I'll let you destroy each other, and then I'll come in and mop up," he said. But who would win in a brawl between the heroes and the Winchesters?! We can only hope to one day find out!
—Natalie Abrams

▲
Jensen Ackles, Jared Padalecki, Stephen Amell, Grant Gustin, Caity Lotz, and Melissa Benoist



CRASHING THE OFFICE CHRISTMAS PARTY Stars T.J. Miller, Jennifer Aniston, Olivia Munn, and Courtney B. Vance (along with directors Will Speck and Josh Gordon) gave an exclusive look at their festive workplace comedy (out Dec. 9)—and explained how the cast hit it off right away. “The second I met Jen, if I can call you Jen, she immediately put me in a headlock,” Miller recalled. “And then did a very strange pile-driver move, and my rib cage was broken. So it was sort of an immediate chemistry, I thought.”



Executive producer Daniel Palladino and creator Amy Sherman-Palladino

Doose (Michael Winters) runs the show. In a clip of a town meeting, we see that not only is Stars Hollow's rivalry with Woodbury alive and well but Babette (Sally Struthers) has discovered smartphones.

3 SCOOPS

Gilmore Girls: A Year in the Life

What we learned about the four-part Netflix revival (streaming Nov. 25)

1

RORY'S BEEN LIVING IN BROOKLYN

The new episodes find journalist Rory (Alexis Bledel) returning to Stars Hollow after spending some time living in a crappy New York apartment with one

very sticky wall. Now she's ready to enjoy some time being “rootless” as she looks for the next story to write. If only she could find her box of underwear...

2

TAYLOR'S STILL IN CHARGE

If there's one thing that will never change about Stars Hollow, it's that town selectman Taylor

3

RICHARD'S PRESENCE IS FELT

According to show creator Amy Sherman-Palladino, Edward Herrmann (who played Richard and died in 2014) will play a big role in the revival. “He loomed large in life, and he looms large over these episodes,” she said. Proof? PopFest attendees watched Emily (Kelly Bishop) march Luke (Scott Patterson) into Richard's office, which still smells of his cigars, for a very serious chat.

—Samantha Highfill

5 SCOOPS

Fantastic Be Where to Fin



Katherine Waterston and Eddie Redmayne



JAMES CORDEN'S CARPOOL

The *Late Late Show* host capped his Q&A with *People* and EW editorial director Jess Cagle by inviting audience members on stage for a “Carpool Karaoke” relay race, in which they were to sing a couple of bars of Adele's “All I Ask” before passing the mic off to the next person. You may very well be seeing this segment on the CBS late-night show soon!



asts and d Them



The stars of J.K. Rowling's magical new film trilogy—scratch that, it's five films now!—conjured up unseen footage from the first installment (out Nov. 18) and a few more Fantastic details

1 IT'LL BE A PARTY OF FIVE
When Rowling revealed in October that the series—about Eddie Redmayne's creature expert Newt Scamander—had been bumped up to five films, "that was news to us!" said Katherine Waterston, who plays a former auror named Tina. Redmayne added, "There's a much bigger story here about good versus evil that [Rowling] wants to tell...so I do see that it's a macro story that could take more time."

2 EXPECT A SLOW-BURNING LOVE
It's well-known in Potter canon that Newt and Tina go on

to marry—eventually. "It's not love at first sight, put it that way," Redmayne teased of the courtship. "Maybe there's a bit of chemistry at first, but it's quite combative. But what was lovely was to play a slow build."

3 MEET MURLTAP
Three fantastic beasts took center stage in preview clips, including a majestic Thunderbird, a Swooping Evil, and a slimy Murtlap—the taming of which was the first scene Redmayne shot. "The Murtlap was actually this really disgusting, silicone-y, anemone-like thing that we got to fiddle with," laughed Redmayne, as Waterston agreed: "It was really gross... but he's so good with the beasts!"

4 HARRY LENT A HELPING WAND
Redmayne called his first day of wand rehearsal "disastrous"

but said the actors got help from a key source: original *Harry Potter* stars Daniel Radcliffe, Rupert Grint, and Emma Watson. "What I did a couple of days later after my catastrophic first day [was] go and watch what Dan and Rupert and Emma did and steal their best bits," he admitted.

5 SISTERHOOD CAME NATURALLY
As Tina's mind-reading sister Queenie, newcomer Alison Sudol helped Waterston forge a sibling bond back during auditions: "We had done different pairings with different people, and it was really nerve-racking," Waterston recalled. But as the duo sat on a couch and started improvising, comfort quickly set in. "It sounds so dopey saying this, but it felt really genuine and easy with her!" —Marc Snetiker



ONE CRAZY NIGHT WITH RACHEL BLOOM The star of The CW's raucous *Crazy Ex-Girlfriend* enlisted her castmates and co-creator Aline Brosh McKenna for a live hour-long program of songs (including a dance party to "Heavy Boobs") and discourse on the show's feminist themes. "We are kind of obsessed as a society with the fetish of the sad woman," Bloom said before launching into her solo called—what else?—"Sexy French Depression."



PROBST WITH THE MOST *Survivor* host Jeff Probst watched as fans of the long-running CBS reality series learned whether they could outwit, outplay, and outlast the types of challenges contestants have endured for years. Ticket holders even had friendly competition from former *Survivor* stars like Ozzy Lusth, Abi-Maria Gomes, and Tai Trang. (Immunity idols not included.)



Good Medicine From Doctor Strange
PopFest kicked off with an advance screening of the Benedict Cumberbatch-starring Marvel movie (out now) and a Q&A with director Scott Derrickson, who said the film's mystical effects were lifted straight from the work of Doctor Strange founding artist Steve Ditko. "Ditko's artwork was very psychedelic."

ANATOMY OF A SCENE

HAPPY ENDINGS

The cast of the canceled-too-soon ABC comedy rejoined their forces of funny to read a new script, courtesy of creator David Caspe and the *Happy* writers. What was the experience like? "Pure joy almost immediately cut with creative terror," quips Caspe. **BY DAN SNIERSON**

AFTER THREE AND A HALF years, it was high time to get *Happy* again. Yes, the cast of *Happy Endings* reunited—not to catch up on old memories but to create new ones for the cult comedy about six friends living in Chicago, which ABC canceled in 2013. Stars Zachary Knighton, Adam Pally, Casey Wilson, Elisha Cuthbert, Eliza Coupe, and Damon Wayans Jr. did a read-through of a new script penned by creator David Caspe and the *Happy* writers (in honor of late script supervisor Tracy Scott, a donation in her memory was made to the Susan G. Komen organization). The script proved a trippy,

edgy, laugh-stuffed adventure that revealed that the sextet hadn't spoken to one another for years, since getting in a fight on the dance floor at the end of the finale, and now Penny (Wilson) and Max (Pally) are trying to reassemble the gang for a friend's funeral. "Everybody had so much fun," says Caspe. "Everybody would love to do it again. For whatever reason, the only people that want us to do it don't own networks—they own Twitter accounts. But I feel like it could happen at some point." In the meantime, he offered up a page from that script with illuminating annotations.

"The audience never cared about the whole possible Penny/Dave relationship thing. In fact, they seemed to actively despise us for trying it. But Penny will never give up hope!"

We're back on Penny and Max, she's completely distraught.

PENNY

I can't believe one of our friends...*died*. Who is it? Lemme guess. Dave. Killed himself cause we broke up. Poor guy.

MAX

Nope. And really, "broke up"? You kissed *one night*. By accident. He was making duck lips for a selfie and you tripped over the stack of unopened ab rollers you keep on your treadmill.

(dramatically)

Brace yourself, Penny, it's...Scotty. Scotty is dead.

PENNY

(huge gasp, then) Who's that now?

MAX

Scotty! Super tall, played on our kickball team, sold dolphin meat, and his body, and drugs for Martin Shkreli?

PENNY

Oh yeeeeeeeah, Scotty. I'll always remember him as the guy who spelled out his full name in crushed up Xanax and then took it down in one snoot.

MAX

Classic Scotty Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Ruiz y Picasso. Anyway, his funeral is next week, and you should come with--

"Scotty is super tall (Seth Morris has gotta be in the mid-6s), he did play on their kickball team in season 3, and he did sell dolphin meat in season 1, but the rest of these are just some new fun facts about this beautifully complex character."

"That is actually Picasso's real full name (with Scotty instead of Pablo, of course). I love that we learn that Scotty is a direct descendant of Picasso, but this joke was really more about finding the longest name possible for him to snort."



▲ Zachary Knighton, Adam Pally, Casey Wilson, Elisha Cuthbert, Eliza Coupe, Damon Wayans Jr., and Stephen Guarino



PENNY

Pass. I got a lot goin' on these--

MAX

I just bailed you out of mall jail and you're wearing a pajama jean pajumpsuit.

PENNY

Wait a second! Max, Scotty's death might be the best thing that could've ever happened! Not to him, of course.

MAX

Debateable. He wasn't exactly crushing life. His last Instagram post was him wake-boarding with Brendan Dassey.

PENNY

Face it, our group of friends has drifted apart. Like Robert Wagner and Natalie Wood. This could be our chance to get everyone back together again for the first time since...the fight.

They both gag at the memory.

"This is a callback to season 2 when Penny wore pajoveralls (pajama jean overalls). We just stepped it up one notch of sadness. This script was shamelessly full of callbacks because, to quote executive producer Josh Bycel, 'people like to remember stuff.'"

"Lake sports with an alleged murderer = rock bottom."

"This Natalie Wood joke was written by Matthew and Daniel Libman...six years ago! We tried to get it into *Happy Endings* repeatedly, but ABC wouldn't allow it. Then we tried to get it into *Marry Me* (which they also wrote on), but NBC wouldn't allow it. But there was no one to stop us now (literally the only benefit of having everything I do get canceled)!"



Happy Endings creator David Caspe



A THIS IS US FAMILY REUNION On Sunday, the stars of NBC's hit drama—Milo Ventimiglia, Mandy Moore, Sterling K. Brown, Justin Hartley, and Chrissy Metz—competed in a game of trivia-through-the-decades. (Biggest movies of 1993, anyone?) And earlier that day, EW broke a bit of *This Is Us* casting news: *American Horror Story* actor Denis O'Hare will guest-star as William's (Ron Cephas Jones) friend Jessie. No word yet on whether he'll make us cry. (But it's probably a safe bet.)



AMERICAN CROSSOVER STORY Speaking of *American Horror Story*, during Sunday's Ryan Murphy and *Friends* panel (which included Jamie Lee Curtis, Kathy Bates, Emma Roberts, Evan Peters, Cuba Gooding Jr., and Lea Michele), the series creator announced plans for a *Murder House/Coven* mash-up season. (So...*AHS: Murder Coven*?)



Gabbing With Gabaldon

Miss *Outlander* author Diana Gabaldon at PopFest? Listen to what she had to say on a new edition of "Outlander Live!" on EW Radio, Nov. 7 at 2 p.m. ET on Sirius XM 105.

ALL-ACCESS PASS

MUSIC MADE THE PEOPLE COME TOGETHER

JoJo, Jonas, and more rocked the PopFest main stage. **BY RUTH KINANE**

The front row was the only place for any avid music fan during PopFest, as *Entertainment Weekly* put on a show to rival any major music festival. (Bonus: We had less mud.) Throughout the weekend, some of the biggest names in the industry stormed the stage, wowing the crowd with performances of their smash hits. We were head-bopping to the beat of Nick Jonas, JoJo, and Hailee Steinfeld's best tracks, rocking out with Tyler Glenn, jamming to Tove Lo and Lizzo, and going well "Into the Night" with synth-pop duo Cardiknox. It's safe to say everyone left sweat-soaked and with ears buzzing.

Hailee Steinfeld performed her song "Starving" and answered questions about her upcoming movie *The Edge of Seventeen*.



Janelle Monáe kicked things up a notch with a spirited cover of Prince's "Let's Go Crazy."



Tove Lo had more than just PopFest to celebrate over the weekend—it was also her 29th birthday! The Swedish singer blew out her birthday cake candles on the main stage.

There was nothing but *Mad Love* for JoJo as she took to the PopFest stage to perform a mix of soulful slow jams, R&B, and dance-pop tracks from her first album in a decade.

Screaming fans were definitely not afraid to get too close to Nick Jonas as he took them to even higher "Levels" performing hit after hit on Saturday evening. Jealous?





3 ROUNDS WITH

The Cast of Grey's Anatomy

The cast of the hit medical drama drank and spilled these three behind-the-scenes scoops. **BY HENRY GOLDBLATT**

* ROUND 1

The actors know very little about their characters when they sign on.

Kelly McCreary's character was initially named Claudette (now she's Maggie, of course); Jason George's Ben was originally supposed to "do Bailey kind of dirty and check out." And Jerrika Hinton didn't know whether her alter ego Stephanie Edwards was a nurse or a doctor until Hinton learned the color of the scrubs she'd be wearing.

** ROUND 2

Scott Foley still works on the show...sort of.

Before joining *Scandal*, Foley memorably played a doomed patient named Henry in seasons 7 and 8 of the ABC series. While Foley didn't stick around, his head did. A latex mold of it is used as a stand-in when a real patient is not on the operating table.

*** ROUND 3

They play doctors on TV, but don't ask them to treat you in real life.

"I frequently get asked, 'Have I performed enough surgeries at this point where I feel like I might know what to do?'" said McCreary. "The answer to that is, I could cut you!" Added Giacomo Gianniotti (Andrew DeLuca), "I actually removed a sliver from Kelly's hand once, which was my best work!" But sometimes even family members get confused. "I got a call saying that [my son] wasn't feeling well, so I rushed to the school," recounted Jessica Capshaw, who plays Arizona Robbins. "I walked in and the nurse looks at me and goes, 'Oh, I get it.' And I said, 'I'm sorry, what?' And she says, 'Your son said his mom was a doctor!'"

BONUS!

Fake babies are smothered in cream cheese and raspberry jelly to look more realistic. Disgusting...and delicious?



Grey's Anatomy panelists Kelly McCreary, Jason George, and Jessica Capshaw (not pictured: Jerrika Hinton and Giacomo Gianniotti)



Unwrapping Bad Santa 2

Stars Billy Bob Thornton and Kathy Bates previewed the yuletide sequel (out Nov. 23) and even hinted at a possible three-peat. "In case there is another one...Tony [Cox] and I have already put in our request that it either be in Hawaii or Vegas," joked Thornton.

Seth Rogen, Anna Faris, and Henry Goldblatt



Editor's Note

THERE WERE A MILLION OTHER AMAZING moments at our first festival, including a live performance of one of my favorite podcasts, *Anna Faris Is Unqualified*, which was introduced by singer Mondo Cozmo—Faris' theme-song composer—and USC's Trojan Marching Band.

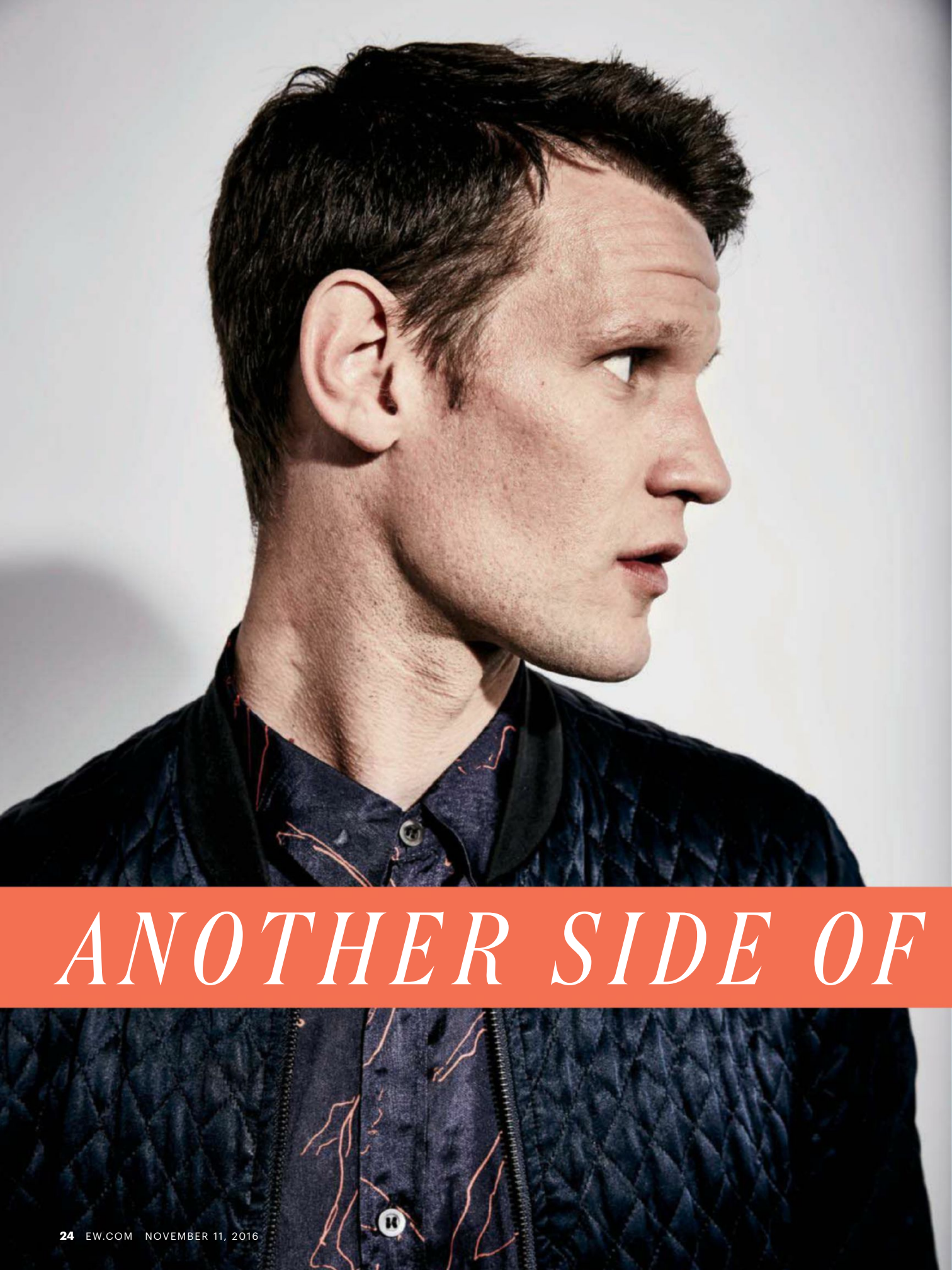
If you were unable to make the fest or missed any of the action, no worries—we have you covered. Check out our wall-to-wall coverage, including the best video clips, at ew.com/popfest. You can stream the full-length versions of many of our panel discussions on our new streaming service, the **People/Entertainment Weekly Network**. (Don't have the PEN app yet? You can download it for free from your favorite app store.) Highlights from the event will also be playing during the next couple of weeks on EW Radio (SiriusXM Channel 105).

Special thanks to our sponsors, M&M's, Heineken, TNT and its upcoming new drama *Good Behavior*, and f.y.e., as well as to the EW staff, who worked so hard to mount this festival, including: **Meeta Agrawal, Christy Bellina, Cara Gorman, Beth Jacobson, Brittany Kaplan, Bill Keith, and Lisa Simpson.** Hope to see you next year.


Henry

HENRY GOLDBLATT

ADDITIONAL WRITING AND REPORTING BY ANTHONY BREZNICAN, DEREK LAWRENCE, LYNETTE RICE, TIM STACK, AND AMY WILKINSON



ANOTHER SIDE OF



IN THE SUMMER OF 2015, Matt Smith attended a star-studded charity polo match where one of the players happened to be Prince William, the Duke of Cambridge—otherwise known as the future king of England. After the match, Smith waited to be royally received. The woman in charge of introductions told the prince that Smith would soon be portraying William's grandfather Prince Philip on a new Netflix series, *The Crown*. Panic gripped the actor. "I thought, 'Oh, God, oh, nooooo,'" remembers Smith. But Prince William, when asked if he had any advice, simply grinned and said, "Legend. Complete legend." Smith laughs, shaking his head. "I thought, 'Oh, good: legend! I'll just play that.'" ▶

MATT SMITH

The Brit trades in his *Doctor Who* bow tie to don royal coattails as Prince Philip on the enthralling, addictive historical drama *The Crown*. BY SARA VILKOMERSON @VILKOMERSON



(From left) *The Crown*'s Elizabeth (Claire Foy) and Philip (Matt Smith) at a rowing competition in Malta in 1951; the couple in their royal finest

Turning the historical figures of the British royal family and government into relatable human beings—complete with their humor, foibles, eccentricities, regrets, longing, and ambition—is at the heart of *The Crown*, which debuts on Nov. 4. Created and written by Peter Morgan (*The Queen*) and executive-produced by Stephen Daldry (*The Hours*), who also directed several episodes, the series begins in 1947 with the lavish wedding of Prince Philip and Princess Elizabeth (*Wolf Hall*'s Claire Foy). The 10-episode first season focuses on the next decade, which includes the death of Elizabeth's father, King George VI (Jared Harris), her 1952 ascension to the throne, negotiations with Prime Minister Winston Churchill (John Lithgow), tensions over the scandalous love life of her sister Princess Margaret (Vanessa Kirby), and the struggle to balance what it means to be the head of not just her family but also the entire British Empire.

Nothing better illustrates that internal tug-of-war than the show's portrayal of the early married life of Elizabeth and Philip. For many of us, Queen Elizabeth II, now 90, and Prince Philip, 95, have been those eternally gray-haired figures waving alongside various pageanties. With *The Crown*, the couple have been returned to the gleam and passions of their youth. "He loves her, and yet he's rebelling against everything. I thought it could be very interesting to get my teeth into [the role] because there's that great conflict," says Smith. "It lifts the royal veil, and you see them when they get ready for bed, bitch about people, have breakfast, and fall out and are uncomfortable with one another."

In person, the utterly British Smith, 34, is friendly, charming, and curious. He asks as many questions as he answers while worrying that he's talking too much (he isn't) or that he's ordered too much food ("You should write that the greedy man wolfed down the calamari"). When a stranger approaches the table to tell the actor how much he and his sons admire him, Smith thanks him sincerely and says to tell his children hello.

Such is Smith's life now after starring as the Eleventh Doctor on the long-running cult-favorite BBC series *Doctor Who* from 2010 to 2013. It's the kind of part that can take a little-known actor and turn him into one who is unable to eat lunch uninterrupted and inspires screaming Comic-Con crowds. "Look, there are worse crosses to bear, and it's part of being an actor—other people have it to a much greater degree than I have." (For the record, he does still watch the sci-fi series: "I will always support it. I'm a fan.") Since hanging up his time-traveling shoes, Smith has done films including *Terminator Genisys* and *Pride and Prejudice and Zombies*, and signing on to another TV series made him slightly wary. "After doing such a long-running show, I wanted a sense of variety," he says.

But Philip turned out to be too juicy a character to pass up. "Like the Doctor, Philip is an alien in this world. He's a total outsider. He was the guy who would say the wrong thing at the wrong time," says Smith of the Queen's consort, who was known as "Phil the Greek" due to his birthplace. In Smith's hands, Philip is dashing and dangerous, courtly and brash, and constantly bristling at his loss of independence. "He has this need

to be himself, assertive, and the man of the house, but as soon as George VI died, he had to walk two steps behind his wife," says Smith. Peter Morgan—who knew he'd found his Philip the minute he saw the onscreen chemistry between Smith and Foy—says, "Matt has electric appeal and danger in equal measure to vulnerability and likability. He manages to be both totally anarchic and very disciplined at the same time. The contradictions within him are what make him unique and make watching him so compelling."

Fun fact: According to the show, Philip likes to sleep naked, so Smith is the only cast member to appear nude. "I had no idea that was going to happen," he says. "On the day, it was like, 'Can you get your bum out?' And it made the cut! Thanks, Stephen Daldry." His onscreen wife thinks he brought it on himself: "Well, he shouldn't have such a lovely bottom," Foy says with a laugh. She and Smith became close friends while shooting. "He's a brilliant person. And he's a spontaneous and exciting actor who loves a challenge. He makes you be a bit braver yourself."

Becoming enthralled by the travails of this family—and trust us, you will—might change your opinion on the monarchy. It certainly did for Smith. "I totally have more affection for them," he says. "Before, they were just *there*, like Big Ben. Now I drive by Buckingham Palace and I feel like I know what's going on inside. I've grown to understand them as a family." *The Crown* is currently in production for season 2, tackling Elizabeth's reign in the 1960s. As for what's ahead, Smith only grins. "Tune in. S--- gets *really* interesting." 🍷

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EXCLUSIVE FIRST LOOK

TALE AS OLD AS TIME

On March 17, Disney will unveil
its lavish live-action retelling
of **BEAUTY AND THE BEAST**.
Get ready to swoon as we take
you behind the scenes of a fairy-tale
classic in the making.

By

CLARK COLLIS @CLARKCOLLIS

Lettering By KEVIN CANTRELL





EMMA WATSON
as Belle



EMMA WATSON WOULD LIKE

moviegoers to please take note of her footwear. As Belle in Disney's live-action update of its 1991 animated classic *Beauty and the Beast* (out March 17), the actress is sporting the kind of

sturdy ankle boots one might choose for a long walk—or maybe a waterlogged outdoor Metallica concert. They are definitely *not* the flimsy flats the character originally wore as she searched for her father inside a castle belonging to an arrogant, cursed prince. “My Belle is very practical,” Watson says during a shooting break at Shepperton Studios, outside London. “In the movie she wears these little ballet shoes, and I knew that they had to go. If you’re going to ride a horse and tend your garden and fix machinery, then you need to be in proper *boots*.” ♣ That’s not the only change awaiting fans who turn up for *Dreamgirls* director Bill Condon’s lavish fantasy next spring. In addition to a live cast that includes *Downton Abbey* star Dan Stevens as the Beast and Kevin Kline as Belle’s father, Maurice, there’s a major new member of the castle’s enchanted household staff—a harpsichord named Cadenza voiced by Stanley Tucci—joining candelabra Lumière (Ewan McGregor), teapot Mrs. Potts (Emma Thompson), clock Cogsworth (Ian McKellen), and others. And while every song from the original will be featured, the new film also boasts a clutch of fresh-written numbers penned by lyricist Tim Rice and composer Alan Menken, the latter of whom wrote the tunes for the 1991 movie with the late Howard Ashman. These include a Stevens-performed ballad, “For Evermore,” and another slow-tempo track, “Days in the Sun.” That second track, Menken says, “is a moment when the castle is settling in for the night and everybody is having memories of what used to be. It’s a combination of a lullaby and a remembrance of happier days for everybody.”





CLOCKWISE FROM LEFT

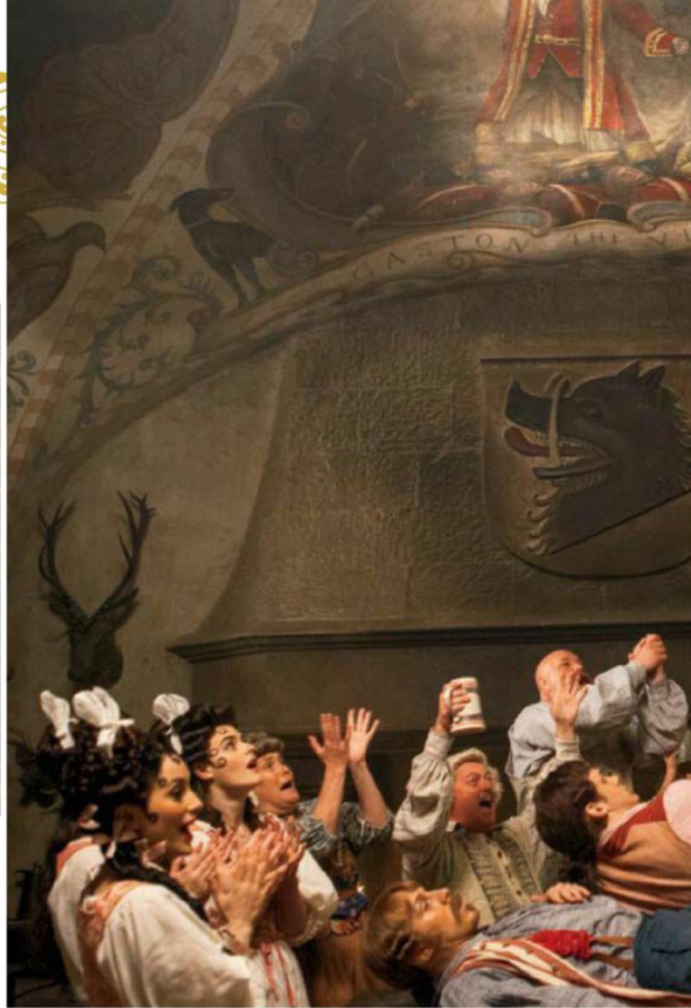
Dan Stevens as the Beast with Watson;
Kevin Kline as Maurice with Watson;
Josh Gad as Le Fou with Luke Evans as
Gaston; the household staff—Cogsworth,
Mrs. Potts, Lumière, and Plumette



A new character. New songs. Walking boots. Put together, it begins to sound like a lot of changes, but producer David Hoberman (*The Proposal*) says there's no reason to worry. "It wasn't about changing anything, it was about adding dimension to it," he says. "We give [fans] everything that they expect and more—not more for more's sake, more for story's sake and characters' sake." If he sounds like he's speaking very, very carefully, it's for good reason. Few films have inspired the kind of feverish devotion as *Beauty and the Beast*, which cast a spell over an entire generation. It was the third-highest-grossing release of 1991 and the first animated movie to be nominated for an Academy Award for Best Picture. Though it lost the top Oscar to *The Silence of the Lambs*, it did win for Best Song ("Beauty and the Beast") and Best Score, and it went on to be



FROM LEFT Bill Condon (center) directs Watson; Evans



adapted as a Broadway musical that ran for 13 years. But statistics and accolades can only hint at the lasting passion for the romance between the self-possessed Belle and the hirsute Beast—the cursed prince who must find true love before the final petal falls from a rose or remain in his nonhuman state forever. “I can’t even think how many times I watched it as a child,” Watson says. “I knew all the songs by heart.”

While the new version is part of a wave of live-action updates of beloved animated films (*Cinderella*, *The Jungle Book*), Hoberman and producing partner Todd Lieberman initially pitched Disney on a *Beauty and the Beast* project that presented the fable from the Beast’s point of view. Following the blockbuster success of 2013’s song-packed *Frozen*, however, the company instead recruited the pair for a more traditional retelling that could take advantage of the latest technology. “The opportunity to do that music with what was technically achievable—the combination of that really, really excited,” says Sean Bailey, president of Walt Disney Studios Motion Picture Production.

“

We tried to make Belle more **PROACTIVE** and a bit more in **CHARGE OF HER OWN DESTINY.**”

—EMMA WATSON

In need of a filmmaker adept at both musicals *and* special effects, the producers turned to Condon, whose credits include not just *Dreamgirls* but the final two *Twilight* movies. “I saw *Beauty and the Beast* many times when it first opened in ’91 and obviously saw it on stage,” Condon says. “It’s definitely a favorite.” Watson had been attached to star in yet another *Beauty and the Beast* project, to be directed by Guillermo del Toro. When that fell apart, she happily

BEAUTY AND THE BEAST: LAURE SPARHAM (2); MCGREGOR: PAUL BRUNOCCO/PATRICK MCMULLAN VIA GETTY IMAGES; THOMPSON: PASCAL E. SEGRENIAN/GETTY IMAGES; OBJECTS: DISNEY (3)

BE THEIR GUEST ✨

For most of us, the voices of Lumière and Mrs. Potts in the 1991 animated film

Lumière



EWAN MCGREGOR

15 YEARS AFTER *Moulin Rouge!*, McGregor is back in a musical—as a candelabra. “It’s been a long time since I got the chance to do a big number,” he says.

Plumette



GUGU MBATHA-RAW

MBATHA-RAW plays a superpowered feather duster. “Her handle is a carved bird, so she can fly,” says production designer Sarah Greenwood.

Mrs. Potts



EMMA THOMPSON

WHILE THOMPSON spouts off as the lovable teapot, newcomer Nathan Mack plays the role of her teacup-son, Chip.



The actor wasn't getting his hopes up. "It felt to me like a long shot, but it was delightful when it came in," Stevens says.

As Belle's egomaniacal suitor, Gaston, and his sidekick, Le Fou, Condon cast, respectively, Luke Evans (*The Girl on the Train*) and *Frozen* star Josh Gad. Evans reveals that the new version gives the narcissistic Gaston, who believes he's entitled to Belle's hand in marriage, a bit of a brushup. "I'd say there's a little more humanity to the character [now]," Evans says. "He's not as brash as you remember in the film. But, you know, he's *Gaston!*" Filling out the household staff, Audra McDonald voices the role of Madame De Garderobe, Gugu Mbatha-Raw is feather duster Plumette, and newcomer Nathan Mack plays young teacup Chip.

Prior to shooting, Watson, Stevens, and Condon workshopped the screenplay by the director, Evan Spiliotopoulos (*The Huntsman: Winter's War*), and Stephen Chbosky (*The Perks of Being a Wallflower*). "I definitely had issues with the script at the beginning," says Watson, who over the past few years has become a public promoter of gender equality and in 2014 was appointed a U.N. Women Goodwill Ambassador. "We tried to tweak things to make Belle more proactive and a bit more in charge of her own destiny. In the animated movie, it's her father who is the inventor, and we actually co-opted that for Belle. We created a backstory for her, which was that she had invented a kind of washing machine, so that instead of doing laundry, she could sit and use that time to read."

For Condon, the greatest challenges involved staging the production numbers—the "Be Our Guest" sequence was especially trying. "It's interesting to do our biggest musical number with nobody there, except for some cutaways to Belle," Condon says with a laugh. "We just spent months and months and months. It's the most intricate thing I've ever worked on." Stevens, meanwhile, essentially performed the role of the Beast twice. First, he acted out his character's physical movements on set, using stilts to enhance his height and wearing a bodysuit with tracking markers to help facilitate a CG rendering of the Beast's torso and limbs. Later, Stevens replayed scenes seated in front of a bank of cameras, his features covered in ultraviolet

signed on for Condon's version. "I've never sung before, but I've always wanted to," she says. Wait, she'd never sung before? "I sang as, like, a 12-year-old at school," she says. "So, it was like, 'Wow, can I still do that? It's been a long time!' I did two or three months' training for this. It was nerve-racking, but now I'm in a place where I feel happy with what I've been able to do."

If finding the film's leading lady was a fairy tale, then looking for someone to star opposite her was a more grim(m) experience, in part because major stars were wary of a role that would make huge physical demands on the actor but would also ultimately be computer-generated. Condon pushed for Stevens, with whom the director had worked on 2013's *The Fifth Estate*.

MCKELLEN: BEN A. PRUCHNIE/GETTY IMAGES; TUCCI: JEFF SPICER/GETTY IMAGES; McDONALD: WALTER MCERIDE/WIREIMAGE.COM; OBJECTS: DISNEY

feel almost like family. These actors will likely be the same for a new generation. —CLARK COLLIS

Cogsworth



IAN MCKELLEN

MCKELLEN CLOCKS in as the enchanted timepiece. "He's a pompous but well-intentioned man who is reduced in scale and doesn't much enjoy that," he says.

Cadenza



STANLEY TUCCI

THIS TUCCI-VOICED harpsichord starts the film as Madame De Garderobe's accompanist. "The prince is cursed, [and] they get stuck there," Condon says.

Madame De Garderobe



AUDRA McDONALD

TONY WINNER McDonald plays an Italian diva-turned-wardrobe. "She found this inner wacky Italian woman and went for it," says director Bill Condon.

BELLE OF THE BALL

Costume designer Jacqueline Durran reveals the secrets of Belle's timeless gown. BY CLARK COLLIS

YELLOW SILK ROAD

Durran experimented with an array of colors and materials before finding the perfect match. "We camera-tested a lot of yellows," she says. "It was just trying to work out the tone." For the material, Durran landed on satin organza. "It's still made of silk," she says, "but it has a satin finish, so it's less transparent than other organza."

VOLUME CONTROL

The voluminous shape below the waist was created in a way that gave Watson freedom of movement. "There is a cage under some parts of it," Durran says. "But mainly it's layers of organza that just give it a lift, for it to have lightness."

FLOWER POWER

"She has really beautiful hand-painted shoes with golden flowers," says Durran of Watson's custom footwear. "They are heeled, 18th-century shoes, but they are something that Belle can run in and that she can go off and save her father in."



FEATHERED NET

"Feathers were an inspiration for Emma," Durran says. "In her hair she has an ornament which is made up of feathers, and in the bodice there's layers of net laid on each other to be like feathers."

ACTIVEWEAR

"For Emma, it was important that the dress was light and that it had a lot of movement," Durran says. "In Emma's reinterpretation, Belle is an active princess. She did not want a dress that was corseted or that would impede her in any way."

ROCOCO 'N' ROLL

"The gold of the dress is De Garderobe's gift to Belle," Durran says. "The gold flies down from the rococo ceiling as if by magic, to be the final layer." In real life, gold leaf and glitter were printed on the dress to echo the ballroom floor.

makeup. That footage was used to create the Beast's face. If you think that sounds incredibly difficult, you're not alone. "I had a chat with a couple of people who know this world," Stevens says. "When I told [Hulk actor] Mark Ruffalo what we were trying to do, he was just like, 'No, that's impossible.'"

Ewan McGregor played Lumière twice too, in a way, first recording a guide vocal in London with which Watson and Stevens could interact on set. He then voiced the French-accented candelabra for a second time once the shoot was over. "My French sounded a bit Spanish to begin with," McGregor says. "Then I went over to New York, where Bill Condon was doing all his postproduction, and I recorded the whole part again. I'd done a bit more work on the accent, and I got to

rerecord 'Be Our Guest.'" Unfortunately for Ian McKellen, his own hope to front a production number came to naught. "I kept singing what I thought would be a rather good addition to the score," he says, then starts to croon: "'My name is Cogsworth!/ And I'm a clock!/Ticktock!' But I didn't get my own song."

Condon is now overseeing the last visual effects, but Menken has seen a cut of *Beauty* and is impressed. "I was kind of overwhelmed," he says. "It sounded great. It looked great. I'm excited for the rest of the world to be seeing it." Sounds like fans could be in store for a fairy-tale ending—and then some. "We have an amazing scene where Mrs. Potts is driving a four-wheeler through a tall building in Dubai," Gad deadpans. "We're going to give *Fast and Furious* a run for its money." ♦

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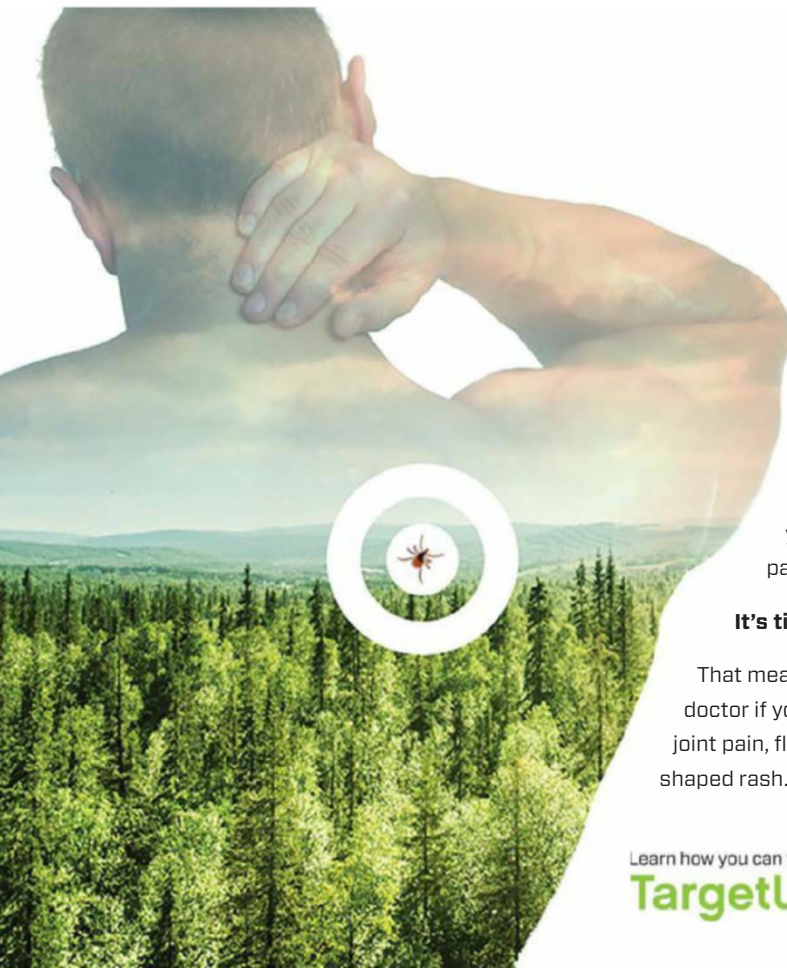
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THE MAN IN



Tom Ford on
the set of
*Nocturnal
Animals*

WITH HIS STARTLING
SECOND FILM,
NOCTURNAL ANIMALS,
FASHION MOGUL
TOM FORD

REVEALS THE OTHER
(DARKER) SIDE
OF HIS VISION—
AND HIMSELF.

BY JOE MCGOVERN @JMCVVRN



THE MIRROR

MIRRORS ARE EVERYWHERE INSIDE THE IMMACULATE LONDON

headquarters of fashion designer and filmmaker Tom Ford. But all of them are angled slightly, so you need to tilt your head to see your reflection. They're a perfect symbol for the dazzling puzzle box that is *Nocturnal Animals*, out Nov. 18. Ford's second movie, after 2009's Oscar-nominated *A Single Man*, starts with a tantalizing hook. Susan (Amy Adams) is a jaded Los Angeles art dealer who receives a manuscript from her ex-husband, Edward (Jake Gyllenhaal). As she reads the violent story of a family man named Tony (also Gyllenhaal) terrorized by miscreants on a Texas highway, the novel comes



to life. And Susan becomes unmoored. Meanwhile, in flashbacks beginning two decades earlier, Susan and Edward fall in and out of love.

You might not guess from *Nocturnal Animals*' bold style (including a jiggly, nudity-filled opening credits sequence) that the movie is the spookiest, cleverest, most dangerous, and most personal thing that Ford's ever done. Originally from Texas ("I won't bore you with how many rattlesnakes I've shot," he says), Ford became famous in the 1990s as the creative director of Gucci, having spearheaded some of the fashion world's most risqué ad campaigns. After launching his own eponymous business in 2005, his segue into filmmaking with *A Single Man* was met with skepticism—until the movie opened to critical acclaim. "People, of course,



(Clockwise from bottom left) Amy Adams in *Nocturnal Animals*; Jake Gyllenhaal and Michael Shannon in *Nocturnal Animals*; Ford on the catwalk in 2015; Colin Firth and Julianne Moore in *A Single Man*

know the billboard version of me,” he says between sips of espresso, “and they think, ‘Okay, yeah, Tom Ford, so this film is going to be all slick and pretty and blah blah blah.’ I feel really trapped in that misconception sometimes. And that’s a great deal of what this film is about.”

In reality, Ford is not the flashy, unserious fashionisto of his reputation. Some may be surprised that his main reason for stalling seven years between movies is a rather domestic one: Jack, his 4-year-old son with husband Richard Buckley. But Ford loves that filmmaking has allowed him to revise his notoriety as a provocateur. “And I’m sensitive about comparisons to the fashion world,” he admits.

At 55, Ford looks two decades younger, still movie-star handsome in his Tom Ford jacket (with its large-girth lapel) and a white shirt unbuttoned halfway to his navel. In his Westminister office on a summer afternoon, months before *Nocturnal Animals*’ release, he’s hilariously self-aware, apologizing for closing his eyes when he speaks, “as if I’m Stevie Wonder or something.” His innate charm (“Diet Coke?” he purrs, “or with calories?”) belies his control-freak ethos. “Isn’t your tape recorder too far away?” he asks. When the device is slid across the table, he says, with a sly edge in his voice, “Tell me when you turn it on—so I can transform.”

Seconds later, he jumps up and swings open the office door. We zigzag through the maze of his swank corporate fortress. “Menswear moves at snail’s pace, so it’s very calm in this section,” he points out, while giving directions from the rear: “Turn left, left again, now right.” When we arrive at a white wall, he turns a knob on an unnoticed door and enters a dark, small room where his editor Joan Sobel is working on *Nocturnal Animals*’ final cut. “I’m highly scheduled,” Ford says. Editing in a closet is how he’s able to run a \$1 billion fashion brand while directing movies.

From inside that cubbyhole, you can imagine there are other secret doors at Tom Ford headquarters—a composer behind one, a sound engineer behind another—and

the secret doors in his mind. For someone so open, he keeps certain things locked away, such as the premise of the comedy he wants to write. “Your jaw would drop if I gave you details,” says Colin Firth, a Best Actor nominee for *A Single Man*. “There was certainly one idea which I thought, ‘He’d have to have some balls to do that.’”

Ford identified with *A Single Man*’s hero—a heartsick gay professor—but his id is rooted deep within the characters of *Nocturnal Animals*. “One side of Susan wants to break out of her shallow, empty world, and the other side is insecure and clings to it because by structuring her life she thinks she can control it,” Ford says, adding, “Yeah, it’s autobiographical.” The connection to Edward, the writer, is less overt (“I’m not just creating clothes,” Ford says. “I’m creating whether these people live, die, their emotions, everything”), but Gyllenhaal believes that another character is really the director’s stand-in. “When I was playing Tony, Tom acted out a scene in front of me,” the actor says. “It was a moment when Tony breaks down in agony and screams to the heavens. I remember thinking, ‘That pain is inside him.’” The scene was later cut.

In early September, Ford wasn’t feeling any pain at the Venice Film Festival, where *Nocturnal Animals* scooped up the Grand Jury Prize. He jetted from debuting his fall fashion line in New York back to Italy to accept the award. The movie’s reviews have been great—he knows because he’s read every one—yet he’s still zinged by critiques. “It’s been accused of looking like a perfume commercial,” he says six weeks after the festival premiere. “Which no one ever said about Douglas Sirk or Brian De Palma or Hitchcock or other people who spent weeks working on their actress’ hair and makeup and clothes and sets. The beauty and the looks of things are part of the storytelling!”

He sighs, perhaps realizing that this fight is not worth his time. “I’m not defensive about it—but I guess maybe I am.” ♦

Movies

EDITED BY KEVIN P. SULLIVAN @KPSull



▲ Benedict Cumberbatch

Doctor Strange

STARRING

Benedict Cumberbatch, Tilda Swinton, Mads Mikkelsen

DIRECTED BY

Scott Derrickson

RATING

PG-13

LENGTH

1 hr., 55 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



THERE'S NOTHING PARTICULARLY NEW ABOUT overqualified actors being recruited to class up a Marvel movie. But the studio's latest, *Doctor Strange*, wouldn't work as well as it does (and it mostly works very, very well) without Benedict Cumberbatch and Tilda Swinton—two actors who in addition to being intelligent, top-shelf stars both project a slightly alien, otherworldly air. They make what might seem ludicrously esoteric in the panels of a comic accessible and seductively engrossing. Just as smart, the film's

director, Scott Derrickson (taking a giant leap from the Blumhouse cheapie chiller *Sinister*), stylistically nods to puzzle-box brain teasers like *Dark City*, *Inception*, and *The Matrix* to conjure a cinematic universe that couldn't be further removed from the usual Marvel spandexapaloozas.

Cumberbatch, with his deep, pack-a-day voice and reptilian grin, plays Dr. Stephen Strange—a brilliant, cocky neurosurgeon in the rich-and-insufferable Tony Stark mold. During an operation at the outset of the film, he wields his scalpel like a conductor's baton while waxing pop cultural about Chuck Mangione's fluky Top 40 flügelhorn hit "Feels So Good." His tense relationship with Rachel McAdams, as a fellow surgeon and ex-lover, fills in the rest of the not-too-pretty portrait. After a grisly car accident, Strange suffers massive

► REEL NEWS

Take a Stan *Guardians of the Galaxy* director James

Gunn has already filmed Stan Lee's next few Marvel

cameos. • **Kate Meets Tate** Kate Bosworth will play

Sharon Tate in a new film about the Manson murders.

nerve damage in his hands. Looking for a cure beyond the reaches of Western medicine, he travels to Kathmandu to find a Celtic mystic known as the Ancient One (a chrome-domed Swinton in a colorful wardrobe of Nehru-collared silks—and, for the record, a characterization I didn't find as offensive as prerelease reports suggested).

Like a natty est-workshop leader, Swinton's Ancient One (and her right-hand man, Chiwetel Ejiofor's Mordo) opens Strange's consciousness to an unseen realm of cryptic astral secrets and a multi-verse of dark forces in the form of Mads Mikkelsen's Kaecilius—a power-mad mage hell-bent on destroying the Ancient One. Doctor Strange becomes, in essence, her Padawan, soaking up her arcane teachings until he too has powers that defy logic (dimensional portals etched in orange lightning, teleportation, and a sentient scarlet cloak).

When you strip away the Secrets of the East mumbo jumbo and psychedelic special effects, *Doctor Strange* is a formulaic Marvel origin story, done with high-IQ wit, all but name-checking the myth of Sisyphus and the kaleidoscopic architectural origami of M.C. Escher. *Doctor Strange* is thrilling in the way a lot of other Marvel movies are. What makes it unique is that it's also heady in a way most Marvel movies don't dare to be. It's eye candy and brain candy. **B+**

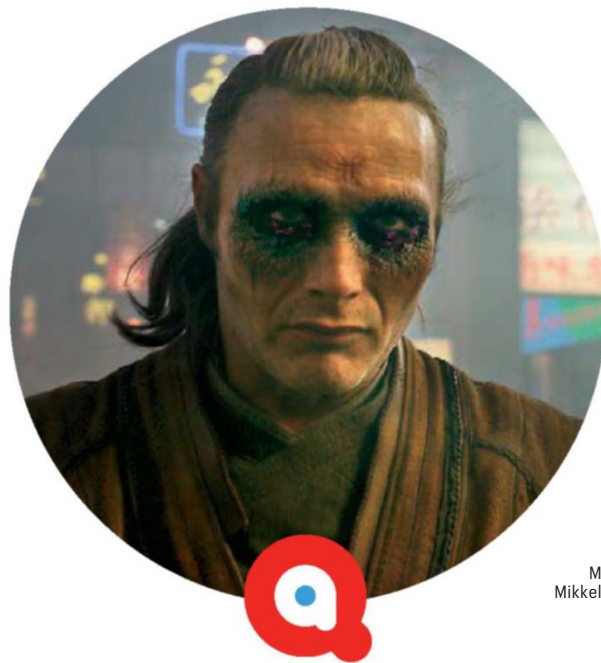
THIS FILM CONTAINS THE FOLLOWING:

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◀
Mads
Mikkelsen

Strange-r Danger: Mads Mikkelsen Evils Up

The Danish actor may have credits in blockbusters like *Casino Royale* and the upcoming *Rogue One*, but in the new Marvel Studios film he finally gets to do what he's always wanted: kung fu. **BY CLARK COLLIS**

Benedict Cumberbatch told me that your Doctor Strange character, the sorcerer Kaecilius, is a "dastardly villain." But I've heard that you don't think of him as a villain at all.

Yes. But that's always a good thing about villains, if they are interesting—if you have a goal that the audience goes, "That's a pretty cool goal." His mission is not necessarily so much different than Doctor Strange's. He wants to create a better world. But his means are probably not what everybody would agree are okay.

What interested you about the role?

It's flying kung fu! I didn't hesitate. [Director] Scott Derrickson was pitching the story on the phone, and within five minutes he said something about kung fu, and I said, "Say that again."

"Well, there's a lot of physicality, kung fu, and obviously you don't have to do the whole thing, we have stunt guys." "I'm on! I'm doing the whole thing! I'm on!" [Laughs] It's a childhood dream. Bruce Lee was my biggest hero and still is. At the age of 50, you get to do stuff that you probably should have done when you were 15. But hey, who am I to say no?

The makeup around your eyes in this film is crazy. What was that process like?

It took almost three hours. It's a nice warm-up! You get in the chair, and you try to relax and focus on the day's work ahead of you. So I don't mind at all. My skin is disagreeing completely, because for weeks in a row of doing that, your skin gets very sick and tired of doing it.

Why does your character wear it?

Now, see, that is one of the things you have to see the film to understand. Or maybe I can tell you, but then I'd have to kill you.

Moving on. Your brother, Lars, played a villain opposite Benedict Cumberbatch in *Sherlock*. Did Lars give a good report of him?

Absolutely. He loved the way Benedict welcomes people on board on what is predominately his show. I think we need to hook up now, me and my brother, and eventually we'll get away with killing him in one film, because we're not doing a good job.

So it takes two Mikkelsens to kill a Cumberbatch?

I'm not sure two's enough. But we'll give it a shot!

FIRST
LOOK

BEN AFFLECK'S LIVE BY NIGHT

Shedding his superhero cape, Ben Affleck is back behind the camera for the first time since *Argo*. Could his December gangster flick be a year-end hit?

BY NICOLE SPERLING

DESPITE WORKING AT THE EPI-center of modern Hollywood's superhero addiction, Ben Affleck pines for the big studio pictures of old, the genre of crime films James Cagney used to make. *Angels With Dirty Faces*, *White Heat*, and their ilk were action-packed entertainments about dark men (sans tights) who met their fates in a single film, without worrying about sequel potential.

That affection pushed Affleck, 44, to adapt Dennis Lehane's period gangster novel *Live by Night* (out Dec. 25) as his fourth directorial effort and first since the Oscar-winning *Argo*. "As soon as I read this book, I wanted to



(Top) Ben Affleck and Sienna Miller;
(bottom) Affleck directing on set



make the movie,” Affleck says. “I love the gritty characters and the great dialogue and this role. At the center of it is his journey, his internal struggle, and how he defines himself.”

As with his last two films, Affleck cast himself in the lead role—this time as Joe Coughlin, a disillusioned WWI vet who turns to a life of crime as a way to make his own rules, especially when it comes to his affections. Coughlin is in love with a Mob boss’ girlfriend (Sienna Miller), and at the film’s outset the two work together to outsmart the organized-crime ring. “It’s a little bit like a Bonnie-and-Clyde thing,” Affleck says. “At first we take it lightly, thinking we can get away with it. We end up paying the price.”

To Affleck’s fans, *Live by Night* may seem like a sideline to his role as Batman, but he says the exact opposite is true. “I’ve spent more time on *Live by Night* than I did on my two DC movies combined, and that feels really good,” he says. “I have nothing against superhero movies, but I’m nostalgic for the kind of movie that *Live by Night* plays homage to, when that was what constituted a big Hollywood movie. That was why I wanted to spend my time there when I wasn’t wearing a cape.”



Loving

STARRING Joel Edgerton, Ruth Negga

DIRECTED BY Jeff Nichols

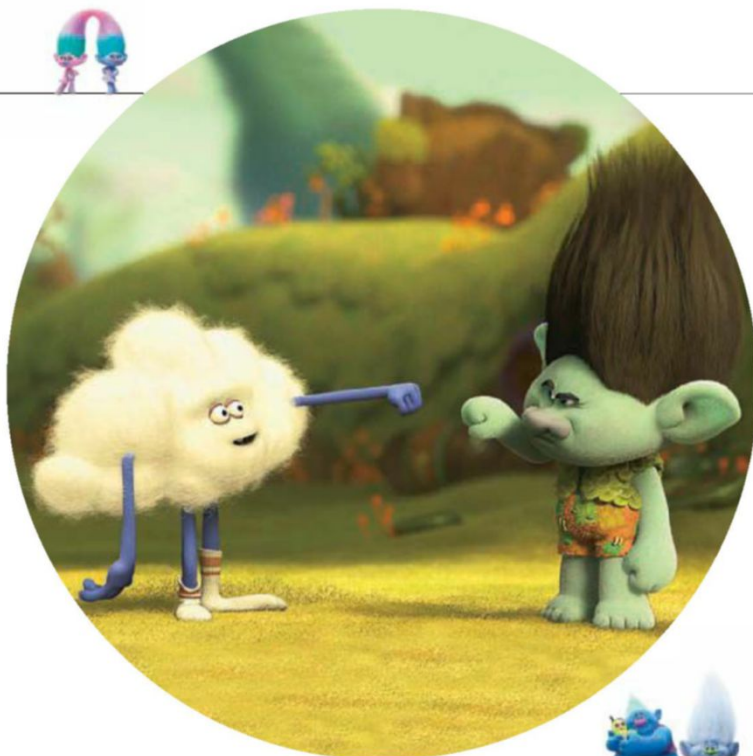
RATING PG-13 | **LENGTH** 2 hrs., 3 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

▶ **JEFF NICHOLS' LATEST FILM** opens with a young couple sitting on a porch at dusk. The woman nervously whispers that she's pregnant, unsure how her lover will react. To her relief, it comes as good news. We've seen hushed, life-altering moments like this on screen a hundred times before. What makes *Loving* both unique and especially poignant is that the woman is black, the man is white, and it's 1958 in Virginia. Their troubles are just beginning. Based on the heartbreaking but ultimately inspiring true story of Richard and Mildred Loving, Nichols' marriage-equality drama is beautifully observed and quietly restrained. Maybe a bit *too* restrained. Joel Edgerton (with a cornstalk-colored buzz cut and soft-spoken decency) and Ruth Negga (whose sad, sleepy-lidded eyes belie a fiery inner resolve) are superb as the besotted couple banished from their home state and ripped from their relatives to avoid being jailed. And Nick Kroll shows unexpected range as the ACLU lawyer who takes their case to the Supreme Court, where in 1967 the Lovings won their—and our—right to marry regardless of race. But Nichols (the whiz behind *Take Shelter* and *Midnight Special*) never gets beneath the surface of the Lovings' relationship. What was their first date like? What drew them to each other? They exist more as symbols than three-dimensional characters. Their story is undeniably powerful, but their inner lives are a bit of a mystery. **B**



◀ Joel Edgerton and Ruth Negga



Trolls

STARRING Anna Kendrick, Justin Timberlake, Zooey Deschanel, Christine Baranski

DIRECTED BY Mike Mitchell and Walt Dohrn | **RATING** PG | **LENGTH** 1 hr., 32 mins.

REVIEW BY Leah Greenblatt @Leahbats

▶ **IT'S NOT JUST GOOD TO BE** a Troll; it's *amazing*. Danish toy maker Thomas Dam's oddly endearing creations—with their squat little bodies, cottony tufts of hair, and Karl Malden noses—seem designed for a kind of pure, gnomic joy. And in DreamWorks' wide-screen imagination, they do in fact live every day like it's Burning Man: a child-safe orgy of body glitter, Day-Glo dance parties, and group hugs.

Only one thing casts a shadow over their daily ecstasy—the lumbering Bergens, a race of depressive, dun-colored oafs who treat their tiny prey like a kind of organic Prozac. For the Bergens, happiness is a warm Troll: in a taco, in a goulash, à la carte. For years, though, they've gone hungry, their elusive soul food having found a safe haven in a land far away—until the day Troll Princess Poppy (Anna Kendrick) grows careless, throwing a hey-it's-Tuesday rave so colossal that the cowbell and bursts of confetti reach the nefarious Chef

(Christine Baranski), an exiled Bergen longing to be returned to the good graces of her peckish ruler, Prince Gristle (Christopher Mintz-Plasse).

Chef's surprise raid forces Poppy to enlist Branch (Justin Timberlake), the only naturally unjolly Troll she knows, to get her friends back—he's been predicting the Bergens' deadly return, and pessimism comes as naturally to him as not singing. (At least initially; three guesses how that plot twist turns out.) Their plan isn't exactly *Argo*, but it does offer excellent showcases for supporting characters, including Zooey Deschanel's dreamy, snaggletoothed scullery maid, Russell Brand's droll Creek, and a high-fiving cumulus called Cloud Guy. *Trolls* doesn't reach for the emotional resonance of DreamWorks' more ambitious efforts; its lessons of loyalty and kindness are standard-issue, and tear ducts remain untapped. Still, the movie's serotonin pumps like a fire hose. It's almost impossible not to surrender to the bliss. **B+**



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LEAD ACTOR CONTENDER ANDREW GARFIELD

The former Spider-Man swings into Oscar season with two powerful fall films from A-list directors.
BY NICOLE SPERLING

Over the next few months, Andrew Garfield stars as a World War II conscientious objector in Mel Gibson's *Hacksaw Ridge* (Nov. 4) and a Jesuit missionary in Martin Scorsese's *Silence* (Dec. 23)—two roles that wore the actor down, tested his faith, and could potentially net him an Oscar nomination.

SPIDEY NO MORE

When box office returns swung downward, Sony re-booted its most lucrative superhero...without Garfield. But the 33-year-old actor found that working with Gibson and Scorsese was the salve he needed. "After Spider-Man, there was a longing for balance," Garfield says. "I wanted to do something that was very soul-searching. These two characters [in *Hacksaw Ridge* and *Silence*] have a golden light around them in some way that's challenged massively."

ANOTHER KIND OF HERO

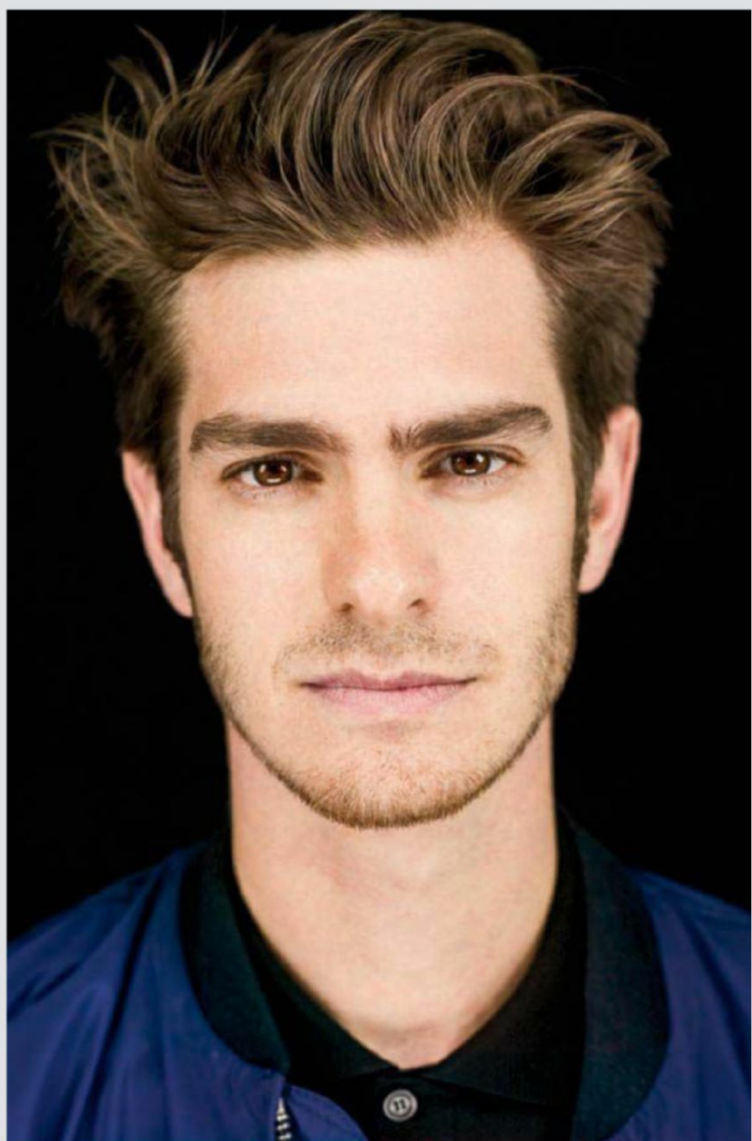
In *Hacksaw*, Garfield plays real-life hero Desmond Doss, a WWII medic and Seventh-day Adventist who believed it was his duty to join the Army, but his faith dictated that engaging in war is a sin. So he refused to carry a weapon, even when the military tried to force him to. He was awarded the Medal of Honor after he carried 75 men to safety while under heavy attack from a barrage of artillery, mortar, and machine-gun fire from Japanese soldiers. "It's a remarkable thing to see a person remain true to themselves," Garfield says. "I think of Hillary Clinton right now, how she is just standing there accepting the slings and arrows and ducking underneath, getting

stung, but standing like a tree in the middle of a tsunami. There's something beautiful about that. Something inspiring about weathering that kind of storm."

Gibson cast Garfield after seeing his performance in *The Social Network*. "He didn't say a lot [in the film]," Gibson says. "But he has this minimalism that enables him to express volumes without language. You can see his heart and soul operating through his eyes. He's very soulful. He's a seeker." Garfield's quest to connect to his character took him to Doss' late-life home of Chattanooga, Tenn. Doss died in 2006, but the actor spent time on his property, in his workshop, and at his grave site.

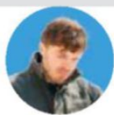
TAKING A VOW

Garfield's *Hacksaw* regime was child's play compared with the yearlong prep he did for *Silence*, for which he trained with a Jesuit priest in New York, participating in the intense spiritual exercises required to become a member of the order. Garfield then spent close to six months in Taiwan, eating and speaking very little. The film, a 30-year passion project for Scorsese, traces the plight of a 17th-century Jesuit missionary who returns to Japan to minister despite Christianity being outlawed. The role required Garfield to be alone on camera most of the time (and away from cast members Liam Neeson and Adam Driver). "The movie feels like a prayer," Garfield says. "I really dove into what a life of faith is and what a life of faith can be. It's always been something I've longed for in my life. I'm drawn to anything that fills me up."



THE BEST ACTOR RACE SO FAR

Here are the others in a good position to earn a nomination



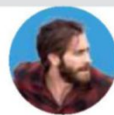
▼
CASEY AFFLECK
MANCHESTER
BY THE SEA



▼
JOEL EDGERTON
LOVING



▼
RYAN GOSLING
LA LA LAND



▼
JAKE GYLLENHAAL
NOCTURNAL ANIMALS



▼
DENZEL WASHINGTON
FENCES



Hacksaw Ridge

STARRING Andrew Garfield, Vince Vaughn

DIRECTED BY Mel Gibson

RATING R | **LENGTH** 2 hrs., 18 mins.

REVIEW BY Leah Greenblatt @Leahbats

▶ **IT SEEMS FITTING THAT** Mel Gibson, a man who knows a few things about cinematic battlefields, has chosen to turn the extraordinary true story of Desmond Doss—the WWII medic and self-proclaimed pacifist who won a Medal of Honor without ever laying his hands on a weapon—into a movie. What's less expected is how much it feels like two: a folksy, golden-tinged first half detailing Doss' rural Virginia childhood, his chaste romance with a pretty nurse (Teresa Palmer), and the struggle to maintain his Seventh-day Adventist faith in the face of combat, and a brutal second hour that plunges viewers directly into the visceral hell mouth of Hacksaw, a key flash point in the fight against Japanese troops.




The latter—a bone-rattling shock-and-awe of blasted limbs and spilled intestines—is infinitely more affecting than the former, even as it skirts the edge of exploitation. (It doesn't help that most characters feel stock, including the saintly, aw-shucks Desmond.) Comparisons are already being made to *American Sniper*, another treatise on the trade-off between a war hero's glory and what it costs his soul. But despite its promise, *Hacksaw* never really delves into the moral grays; it's just black and white and red all over. **B**

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	EW	
WATCH IT NOW	A	13TH L N Directed by Ava DuVernay
	A	MOONLIGHT L Starring Ashton Sanders, Naomie Harris, Mahershala Ali • Directed by Barry Jenkins
	A-	BY SIDNEY LUMET L Directed by Nancy Buirski Constructed around a marvelously introspective 2008 interview with the legendary director, this documentary presents a case for Lumet not only as one of Hollywood's greats but also as one of its rare filmmakers of conscience. 
	A-	THE HANDMAIDEN L Starring Kim Tae-ri, Kim Min-hee, Ha Jung-woo • Directed by Park Chan-wook
	B+	UNDER THE SHADOW L Starring Narges Rashidi, Avin Manshadi, Bobby Naderi • Directed by Babak Anvari
PROCEED WITH CAUTION	B	CHRISTINE L Starring Rebecca Hall, Michael C. Hall, Tracy Letts • Directed by Antonio Campos
	B	THE EAGLE HUNTRESS L Directed by Otto Bell
	B	INFERNO W Starring Tom Hanks, Felicity Jones, Ben Foster The twists come with enough regularity to keep the squishier parts from mucking up the works. <i>Inferno</i> may not have the zeitgeisty draw, but for those who haven't read the book, it's a diverting caper with a familiar face. 
	B-	MASCOTS L N Starring Parker Posey, Zach Woods, Chris O'Dowd • Directed by Christopher Guest
	C+	THE ACCOUNTANT W Starring Ben Affleck, Anna Kendrick, J.K. Simmons • Directed by Gavin O'Connor
SKIP IT	C+	CERTAIN WOMEN L Starring Michelle Williams, Kristen Stewart, Laura Dern • Directed by Kelly Reichardt
	C	JACK REACHER: NEVER GO BACK W Starring Tom Cruise, Cobie Smulders, Aldis Hodge Not every middling box office success needs to be spun off into a franchise. Especially when it results in sequels as aggressively mediocre as this. Tom Cruise deserves better. So does the audience. 
	C	KEEPING UP WITH THE JONESES W Starring Zach Galifianakis, Isla Fisher, Jon Hamm • Directed by Greg Mottola
	C	OUIJA: ORIGIN OF EVIL W Starring Elizabeth Reaser, Lin Shaye, Doug Jones • Directed by Mike Flanagan
	C-	AMERICAN PASTORAL L Starring Ewan McGregor, Jennifer Connelly, Dakota Fanning • Directed by Ewan McGregor

KEY L = LIMITED RELEASE N = NETFLIX W = WIDE RELEASE

Streaming

1/



6/

THE STANDOUT TITLES COMING (AND GOING) IN NOVEMBER

BY SHIRLEY LI @shirklesxp



2/



3/



7/



8/

WE GAVE IT AN

A

1 NETFLIX
PADDINGTON

Join the colorfully dressed bear as he adorably—and politely—bumbles his way through London. Don't forget the marmalade!

MOVIE | NOV. 16

2 HULU
CREED

The rousing seventh Rocky film follows an underdog boxer (Michael B. Jordan) who finds a mentor in the Italian Stallion (Sylvester Stallone) himself.

MOVIE | NOV. 19

3 AMAZON
THE NIGHT MANAGER

SEASON 1

A former British soldier (Tom Hiddleston) infiltrates an arms dealer's (Hugh Laurie) ring in this spy saga.

TV | NOV. 5

4 NETFLIX
THE 100
SEASON 3
Clarke (Eliza Taylor) abandons camp, new rulers battle for Arkadia, and an AI threatens Earth. Brace yourself for the sci-fi drama's highest stakes—and most controversial season—yet.
BEST EPISODE > "Demons" (EP. 12)
A mysterious figure from Clarke's past traps and targets the heroes one by one.
TV | NOV. 16



5 HBO NOW
HOW TO BE SINGLE
A Manhattanite (Dakota Johnson) dates, mates, and makes mistakes in this charming rom-com about the messy joy of single life.
MOVIE | NOV. 5

6 NETFLIX
THE JUNGLE BOOK
Bill Murray as Baloo! Idris Elba as Shere Khan! The simple bare necessities get the not-so-simple CGI treatment in a beautifully buoyant update.
MOVIE | NOV. 30

7 AMAZON
FLESH AND BONE
Breaking Bad scribe Moira Walley-Beckett sets a high barre with this unsettling look at a ballerina's (Sarah Hay) quest for perfection.
TV | NOV. 9

8 NETFLIX
BOYHOOD
Shot over 12 years, Richard Linklater's odyssey intimately chronicles what it's like to grow up, one moment at a time.
MOVIE | NOV. 25

9 AMAZON
MISS YOU ALREADY
Have those tissues ready? Then press play and cry along as two best friends (played by Toni Collette and Drew Barrymore) face life-changing news.
MOVIE | NOV. 17

10 AMAZON
GREEN ROOM
A punk band must escape a gang of neo-Nazis in this bloody, brilliant thriller starring Patrick Stewart and the late Anton Yelchin.
MOVIE | NOV. 12

LAST CALL TO WATCH...

The Boxtrolls (Netflix) Ends 11.23 | *Jurassic World* (HBO Now) Ends 11.30 | *Trainwreck* (HBO Now) Ends 11.30

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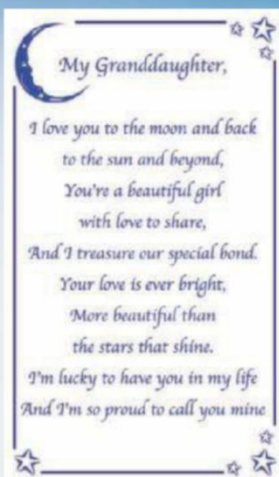
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TV

EDITED BY **CAITLIN BRODY** @cbroday



▲ Michelle Dockery

Good Behavior

DATE	TIME	NETWORK	REVIEW BY
Debuts Nov. 15	9 p.m.	TNT	Jeff Jensen @EWDocJensen



DURING HER SIX SEASONS ON *DOWNTON ABBEY* AS Lady Mary Crawley, Michelle Dockery represented ideas of feminism and change in post-Edwardian, class-structured England, while always frocked in resplendent fashion. Her performance made her a star—and minted an image. She tries to blow it up on *Good Behavior*, a contemporary neo-noir that explores themes of gender and transformation through a pulp-pop lens. Dockery plays Letty Raines, a drinking, drugging ex-con doing a terrible job of rehabbing her life. Think Lady Mary in America, breaking bad. Her fraught effort at reinvention mirrors Dockery's spunky bid to stretch, but she also embodies a show whose most fascinating quality is its uncertain identity. After

three episodes, I am unclear of what it wants to be, or if it can be any good.

We meet Letty trying to stay straight and sober by working as a waitress, listening to self-improvement tapes in South Carolina. Struggling to keep her on a road to redemption is parole officer Christian Woodhill (Oz's Terry Kinney), though Letty has given him the loaded nickname "Christian Stalker." Alas, she's quickly subverted by a culture hostile to women and felons, and soon she's back to feeding her demons with her go-to grift, robbing hotel rooms for cash and minibar booze, using her looks, wiggy wardrobe, and gift for (and addiction to) make-believe. It all plays lightly allegorical about any number of things. *Good Behavior* presents a fallen woman reduced to exploitation and degrading role-play to survive, trapped in a broken society that limits her options.

The pilot is a twisty setup. During a loot-

LOGLINES

Everything Is Rosie Jennifer Lopez will EP and star as

Rosie in NBC's live version of *Bye Bye Birdie*. • **Back in**

the Saddle Raven-Symoné is leaving *The View* for a

sequel of her 2003–07 hit Disney series, *That's So Raven*.

► Barbara Corcoran with Squatty Potty's Bobby and Judy Edwards



ing, Letty eavesdrops on an unhappy husband hiring a hitman: Javier, one of those sexy, total-pro killer types, played by Spanish actor Juan Diego Botto. It's a suspenseful scene that recalls the voyeurism and conundrums of David Lynch's *Blue Velvet*. Should Letty intervene and save the wife? What entices her more: proving to herself she can be good, or rubbing up against Javier, whose moral chaos speaks to her own? Her choices backfire, and by the end, Javier has blackmailed Letty into servitude, forcing her to become his partner in crime.

Don't draw too many conclusions from my summary, or even the first three episodes. The second models what could be called an assassination-of-the-week plot. It also pushes the queasiness of Letty's predicament—and its metaphor for abusive marriage—to the max. There's a sex scene with Javier that escalates from hot to horrifying, in which Letty gives herself over to kinky fantasy, only to be reminded that she's property. But episode 3 is an admirably meandering, possibly self-aware story that puts the stars in an electric vehicle that runs out of power. It also readjusts the Letty-Javier relationship and upends your expectation for what the show might be each week.

Created by Chad Hodge (*Wayward Pines*) and Blake Crouch, based on Crouch's Letty Dobesh novellas, *Good Behavior* could wind up being basic-cable interesting or basic-cable bland; episode 4 should settle that. It'll need zestier storytelling to keep me tuning in. Dockery is appealing, but not entirely convincing at the grungy, tortured-soul stuff. Still, Letty's evolving rapport with Javier is intriguing, and Dockery and Botto generate sufficient chemistry. *Good Behavior* is good enough. Whether it can be something better is a story to be told. **B-**

LETTY IN DISGUISE

No matter the wig, Letty's one-liners are always on point



▼
"I only have wine! That equals being sober for anybody else."



▼
"I can't promise to be witty and engaging, but I will get the next round."



▼
"Stealing is only fun if you don't get caught."



▼
"Close the door. I don't care what side you end up on."

SHARK TANK'S WACKIEST MONEYMAKERS

Business has never been better for the ABC reality series, whose six sharks (a.k.a. investors) have personally thrown down a collective \$100 million on new products since its 2009 launch. "It's the best infomercial in the world," boasts costar Kevin O'Leary of the series (*Fridays*, 9 p.m.). Check out six remarkable—and very marketable—items that got their start in the tank. **BY LYNETTE RICE**



Sun-Staches

Season 6

THE SHARK Daymond John
THE BAIT Novelty-themed sunglasses that feature everything from superheroes to sports teams to—gawd help us—our 2016 presidential nominees.

TOTAL SALES \$12.7 million



Tom + Chee

Season 4

THE SHARK Barbara Corcoran
THE BAIT Nationwide grilled cheese and tomato soup shops specializing in cheesy doughnuts. (Think caramelized banana and Gouda sandwiched between two doughnuts.)

TOTAL SALES \$47 million



Squatty Potty

Season 6

THE SHARK Lori Greiner
THE BAIT A low stool that helps you pop a squat over the toilet for a "natural" and "healthier" seated position for your number twos. Bonus: They sell a bamboo version—lux!

TOTAL SALES \$30 million

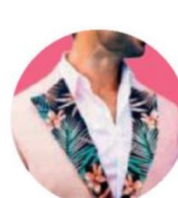


The Mensch on a Bench

Season 6

THE SHARKS Robert Herjavec and Lori Greiner
THE BAIT An educational children's book and stuffed toy designed to add "more funukkah to Hanukkah."

TOTAL SALES \$2 million



The Lapel Project

Season 8

THE SHARK Mark Cuban
THE BAIT Custom lapels that'll turn your boring suit into a fancy tux (sequins! velvet! studs!), thanks to the power of adhesives.

TOTAL SALES Figure not available yet.



IllumiBowl

Season 7

THE SHARK Kevin O'Leary
THE BAIT A motion-activated night-light for your toilet provides the "best late night bathroom experience." Next up: a function that projects images inside the bowl so you can—quite literally—crap on your enemies.

TOTAL SALES \$7 million

TRACEY ULLMAN

Prepare to laugh hard with the humor queen's return to sketch comedy—and to her native England—on *Tracey Ullman's Show* (Fridays, 11 p.m. on HBO). Here, the 56-year-old runs through her fave personalities from the series. You'll never view Judi Dench the same again! **BY JOE MCGOVERN**



▲ (Clockwise from top left) Jacki, a clueless tourist in London; Carole Middleton; the star herself; Camilla Parker Bowles; Pam, a rich businesswoman; Karen; Dominic; Judi Dench; Steph, a modeling agent; Angela Merkel

► Angela Merkel

"I really enjoy being her; she's had such patience with us [Brits] after Brexit," Ullman says of the broad-shouldered German chancellor. After the show premiered on the BBC earlier this year, "the Germans showed me [as Merkel] on their evening news, and the commentary was all about how strange it was that this young English girl—that was nice of them!—would want to imitate their leader. They don't have many satirical shows over there, but a German waiter came up to me at a restaurant and said, 'Thank you for putting a German character on television who's *actually* funny!'"

► Camilla Parker Bowles

"The Dame business ain't ever gonna happen to me, so what the hell? I was never a royalist, but I find

Camilla very interesting," she notes of Prince Charles' wife, the Duchess of Cornwall. "She waited a long time for Charles, and she's a tough old survivor. We imagined her being the really fun grandma, saying to little [Prince] George, 'Would you like to put your hand in a cow's uterus?' God knows if she's really like that," Ullman says with a laugh. "I just inflict my bizarre thoughts on these people and hijack them."

► Karen

In the series premiere, Ullman plays a graying hippie who comes home to her working-class neighborhood in England after spending 28 years in a Thai prison for drug smuggling. "Karen was just a one-off thing for the first episode," Ullman says, "but she resonated with the feeling of me returning to England, too. I hadn't made television there for

about 30 years, so this was my way—a little weirdly—of coming home."

► Dominic

Ullman is truly unrecognizable as a dweeby dude plugging away on his laptop. "Ah, poor Dominic. He's one of the disenfranchised white males who are having a really tough time. We've all seen these once-dominant guys having meetings in cafés, threatening Starbucks that they'll go to the other coffee shop if they're not nice to them. On some level, Dominic kind of breaks my heart."

► Judi Dench

In the show's most brilliant running gag, Ullman is an uncanny doppelgänger for Dame Judi Dench, who can get away with vandalizing a hotel bathroom and shoplifting because, well, she's a national treasure. "Judi has

been very kind about me playing her. She accepted an award recently and she said, 'Oh, hello, I'm Tracey Ullman.' And now she even pretends to steal things in meetings, you know, staying true to her character," Ullman jokes.

► Maggie Smith

"We originally wrote her to be in scenes outside of her house, but I thought, 'You know, all Maggie wants is to [in Maggie Smith voice] 'never do *Downton* again!' " So in the most anti-Dowager Countess gestures, we witness Dame Maggie pitching herself for James Bond (take that, Dench!) and *Star Trek* and showing her prowess in a motion-capture suit—all from the comfort of her living room.

► Kay

"Kay is that eternal virgin in the polyester pantsuit, with the same haircut she's had

since she was a child," Ullman says of a woman she's portrayed in skits for 30 years, based on an actual bank employee she knew. "The real Kay had pictures of cats all over her desk at work, but she couldn't have one since her mother was allergic. It's the poignancy of people that attracts me to them, and I really love playing Kay. Very rarely do I impersonate people who I don't like in some way." Well, except for...

► Rebekah Brooks

...the disgraced former *News of the World* editor, whom Ullman portrays as a village witch. "Yeah, she deserved it, man. To be in charge of that vile tabloid for all those years. So, yeah, the locals try to burn her at the stake. She'll be back, though. I think Rupert Murdoch's already given her another job. [In Aussie accent] He's just *craazy* about 'er!"

The Best Small-Screen Soundtracks

Feel like you're Shazam-ing more than ever while watching TV? We talked to the brains (and ears) behind the tunes you can't get out of your head. **BY CHANCELLOR AGARD & ARIANA BACLE**



THIS IS US

Folk-leaning tearjerkers

To match the multiple eras on the NBC family drama, music supervisor Jennifer Pyken went with a "timeless sound" that includes artists both new (Sufjan Stevens) and old (Jackson C. Frank). "It's an emotional show, and these songs bring out more emotions under the scenes," Pyken says. Our empty tissue boxes agree.

BEST SONG Labi Siffre's "Watch Me"



ATLANTA

Southern soul meets modern club rap

The FX show about making it in the music biz brings the Georgia capital alive with a blend of funk, retro staples like Bill Withers, and young rappers such as Kodak Black. "It was important to me that it represented a vibe of Atlanta that was true," says creator and star Donald Glover.

BEST SONG Funkadelic's "Hit It and Quit It"



INSECURE

The laid-back vibe of south L.A.

The HBO comedy opened with Compton native Kendrick Lamar's "Alright," which accurately reflects the series' tone. "We wanted to highlight artists who came from L.A. and use musicians that [co-creator and star] Issa [Rae] listens to," says music supervisor Kier Lehman. Cue Drake.

BEST SONG 1500 or Nothin's "Girl"



WESTWORLD

Anachronistic, moody tunes from beloved bands

While the HBO series' titular theme park is set in the Old West, there's not a bro-country twang within earshot. Instead, listen for new instrumental versions of Radiohead and the Rolling Stones. "It's a subtle reminder that says, 'This is a theme park. It's not real,'" says series composer Ramin Djawadi.

BEST SONG The Rolling Stones' "Paint It Black"



MARVEL'S LUKE CAGE

Classic R&B and hip-hop jams—live!

Live performances from the likes of Raphael Saadiq and Jidenna are peppered throughout the Netflix series' first season, reflecting the superhero drama's Harlem setting. "In a way, the show is kind of like a half musical," notes music supervisor Gabe Hilfer.

BEST SONG Jidenna's "Long Live the Chief"



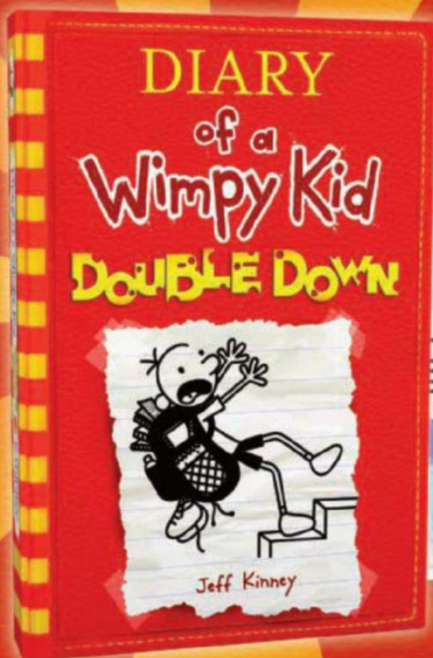
YOU'RE THE WORST

A cocktail of indie rock, soul, and noise rock

Music supervisor Tiffany Anders recently expanded the sardonic FXX rom-com's indie-rock palette to include everything from alt-rock band Dinosaur to Bill Wright's '70s soul. "As the complexity of the characters revealed themselves, we were able to branch out," she says.

BEST SONG The Rentals' "It's Time to Come Home"

ALL BETS ARE OFF WHEN GREG HEFFLEY IS BEHIND THE CAMERA



ON SALE NOW!

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



MONDAY NOVEMBER 7



Series Debut

► **People Magazine Investigates**

9-11PM ID

EW's sister publication *People* teams up with Investigation Discovery to revisit—and shed new light on—infamous true-crime stories. The 10-part series features exclusive interviews and uncovers new facts dug up by *People*'s reporting team, starting with a two-hour premiere that examines the still-unsolved Long Island Serial Killer case. Future episodes will touch on the 2011 Baby Lisa disappearance, L.A.'s Grim Sleeper murderer, and the ever-confounding death of JonBenét Ramsey. "We'll be bringing viewers closer to these stories with a powerful show that elevates the true-crime genre and creates compelling television," says *People* and EW editorial director Jess Cagle.



Stephen Colbert

MUST WATCH OF THE WEEK

STEPHEN COLBERT'S LIVE ELECTION NIGHT DEMOCRACY'S SERIES FINALE

TUESDAY, NOV. 8 11PM-MIDNIGHT SHOWTIME

Listen, it's going to be a crazy week. The kind of week where anything can happen or maybe *everything* happens. The kind of week Stephen Colbert lives for. "Stephen just felt like, 'How can I *not* be on television on election night?'" says *Late Show* EP Chris Licht. "It's not in his nature to just sit around when such a big thing is happening." So he won't: The late-night host takes over Showtime tonight for an uncensored, surprise-filled special where he'll cover the results as they come in. "If CBS News calls it, we'll call it," promises Licht. On top of that, Colbert will also host two live *Late Shows* on CBS during the week in its regular time slot, one on Monday (with Don Cheadle, Katherine Waterston, and musical guest Drive-By Truckers) and another on Wednesday (with Miles Teller, Neil deGrasse Tyson, and Triumph the Insult Comic Dog). Might there even be a Jon Stewart sighting?

Go to ew.com/what-to-watch for our daily picks of **What to Watch**



Season Premiere

► **Vanderpump Rules**

9-10PM BRAVO

Somewhere between heaven and hell, in West Hollywood, USA, the wayward traveler wanders into the restaurant SUR. The hostess is Lala—she was just cast in an Adrian Grenier movie (don't worry, she can't pronounce "Grenier" either). The servers wear purple, they're big on Snapchat. There is a DJ: He is a monster, or perhaps we are the monsters. One bartender looks like Middle-Aged Alec Baldwin poured into Young Alec Baldwin. In season 5 of the docusoap, we learn immediately that somebody's girlfriend hooked up with somebody else's ex-girlfriend. There's gossip, body shaming, grown-man crying, unspeakable cranberry juice activity. Grab the Botox, make a bad decision or 10. *Vanderpump* isn't a guilty pleasure. It's a damned delight.

A —Darren Franich

TUE NOV 8

► **The Daily Show With Trevor Noah**

11PM-MIDNIGHT

COMEDY CENTRAL

Trevor Noah will get his first taste of American-style elections tonight when *TDS* goes live. "He's so entertained by all this that it's amazingly refreshing to watch him watch this election," EP Jen Flanz says of the South African-born host. He'll have help, of course: Expect on-the-fly comedy from the full team of correspondents.



WED NOV 9

► **Lethal Weapon**

8-9PM FOX

Riggs and Murtaugh look into the death of a Los Angeles fashion-industry figure. I guess he really did shop till he dropped.

► **Modern Family**

9-9:31PM ABC

Cam works on his play but doesn't tell Mitchell what it's really about. Why do I get the feeling that it's going to be called *Camilton*?

Midseason Premiere

► **Jay Leno's Garage**

10-11PM CNBC

Because Jerry Seinfeld shouldn't be the only famous comedian who gets to turn his car obsession into a TV show.

THURSDAY NOVEMBER 10



Midseason Finale

► **The Blacklist**

10-11PM NBC

Is Alexander Kirk (Ulrich Thomsen) the father of Liz Keen (Megan Boone)? Though DNA results now say otherwise, Kirk is reluctant to believe it, suspecting that Red (James Spader) tampered with the test so Kirk would perish—and the truth about Liz's past would be buried with him. The question remains: Does Red actually want to kill Doctor Shaw (Linda Emond), the only woman who can seemingly save Kirk? "Reddington has a plan, and I'm pretty sure it's one nobody would expect," executive producer Jon Bokenkamp says. Exec producer John Eisendrath also promises that in the midseason finale, Liz will finally "get answers to the questions she's been asking since the beginning of the show." Plus: In the clutches of the woodsman, Mr. Kaplan (Susan Blommaert) will be forced to make a big decision about her future. Sounds like everyone might be in need of some therapy over the winter hiatus! —Natalie Abrams

FRI NOV 11

AISLE OF MAN

► **Last Man Standing**

8-8:30PM ABC

Mike watches Mandy turn into a "bridezilla" on her wedding day in this very progressive episode of *Last Man Standing*.



SAT NOV 12

► **All Def Comedy**

10-11PM HBO

Russell Simmons, the master behind those iconic Def Comedy Jam hours from the '90s, brings the brand back to HBO. Tony Rock and DJ Drama host, while up-and-comers like Chris Powell, Zainab Johnson, Kevin Tate, and Robert Powell perform. Who knows, maybe one of them will be the next Dave Chappelle.



SUNDAY NOVEMBER 13

► **BingeWorthy**

STREAMING PEN

Choosing how to allocate your TV time is tough in the age of peak TV—that's where *BingeWorthy*, streaming all week on PEN, comes in. Every week, TV-obsessed hosts Touré (MSNBC) and Jessica Shaw (SiriusXM) offer a sharp and funny take on what's heating up the small screen and (equally entertaining) what's fizzling out. Below, a taste of their chat about the CBS sitcom *The Great Indoors*. —Chancellor Agard

This is filled with all these clichéd assumptions about the millennial, or about the Gen-Xer who can't get along in modern society.



I so agree. The Gen-Xer, played by Joel McHale, is like, "What's the internet?" My mother knows what the internet is!



He didn't even know what Instagram is. Like, come on—nobody can be that bad.



Why can't Joel McHale get something better? I feel like after *Community*, there was so much potential. He's so funny!



Watch full episodes of *BingeWorthy* on the new People/Entertainment Weekly Network (PEN). Go to people.com/pen, or download the PEN app on Apple TV, Roku, Amazon Fire TV, Xumo, Chromecast, iOS, and Android devices.

Music

EDITED BY KEVIN O'DONNELL @ODtron



THE COMMON CAUSE

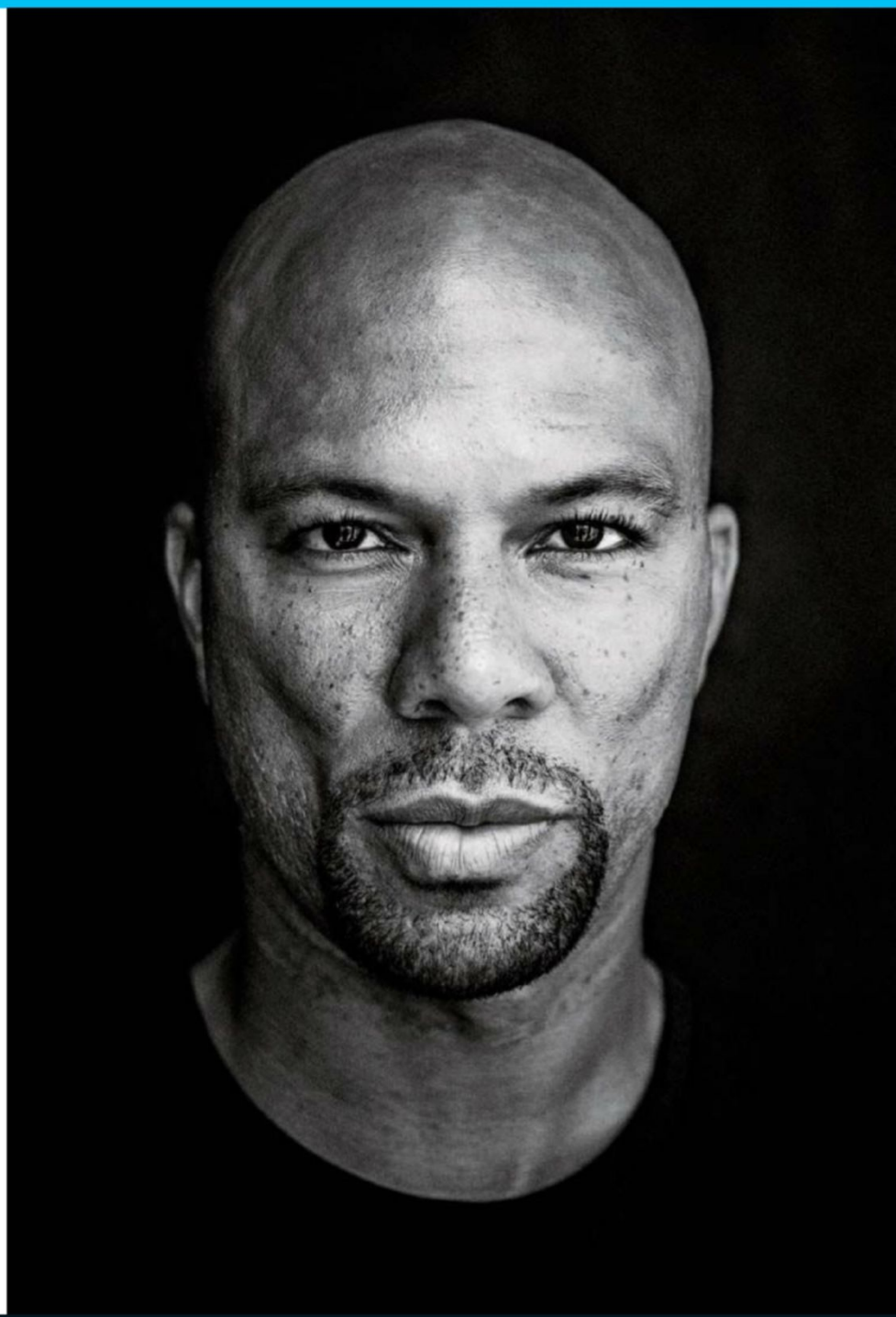
The Grammy-winning rapper, 44, reveals how Stevie Wonder, Trayvon Martin, and African-American humanity inspired his new album. **BY MADISON VAIN**

Your new album, *Black America Again*, explores topics like police brutality and mass incarceration in America, but there's a hopefulness to it, too. How would you sum it up?

It embodies black culture. It's about the joy, the love, the innocence, the truth that's in black people: jazz, blues, hip-hop, soul, rock. The fatherhood, the motherhood—the humanity.

Stevie Wonder sings on the title track. What was it like to work with a living legend?

[His studio] felt like a musical heaven. He was playing jazz songs on the harpsichord and going around singing. People laugh when I say, "We was *watching* the



▶ NOTEWORTHY

The Weeknd will hit the road next year for his Starboy:

Legend of the Fall world tour. Following the death of

founding member Phife Dawg, • **A Tribe Called Quest**

will release their final studio album on Nov. 11.

game”—but I was watching and he was listening. [Laughs] At certain points in your career, you realize you must be going in a good direction to get this blessed.

The song also references Trayvon Martin and Sandra Bland, who became pillars of the Black Lives Matter movement after their deaths.

We have to be reminded that these things happened, and that they continue happening. [Trayvon's] mother and father lost a son. We have to let that be a motivating factor for us so that there won't be any more.

The track “Letter to the Free” is also featured in the documentary 13TH by Ava DuVernay, whose 2014 movie, Selma, featured your and John Legend’s Oscar-winning song, “Glory.”

I knew Ava was doing 13TH, and [mass incarceration] was on my heart, so I told her I wanted to write a song for it. She said, “I got other people submitting songs, too.” She doesn't play favorites! I had the first verse written when I saw her at President Obama's birthday party [this year], and I started rapping in her ear. She heard enough to be like, “I'm gonna send you the movie.” Then when I sent the whole song, she was like, “I don't know, we just [worked together]....” I said, “How many times does Martin Scorsese work with Leonardo DiCaprio?” [Laughs]

With the election coming up, how are you feeling about your vote?

My natural instinct at first said, “Donald Trump doesn't feel like the right person to be leading this country.” Then I watched the debates and was 100 percent sure he wasn't. I looked at Hillary Clinton and said, “This is a woman who is experienced and intelligent.” And she has been a politician for many years, and that's

hard for some people. But I'm going to choose to be on the faithful side that she can live up to what she says she wants to get done. And I'm happy that a woman could be the leader of our country. I think it will be beautiful.

As a movie buff, have you seen anything good lately?

I felt sad this year because I hadn't seen as many movies as I usually would—there wasn't really nothing that I was like, “I gotta see that!” But my favorites have been *Moonlight*, and, to be honest, I think 13TH is one of the best movies of the year.

Do you listen to any up-and-coming hip-hop artists?

When I hear Vince [Staples] and Chance [the Rapper] and Anderson .Paak, it inspires me. Those artists have found their voices. They rap about whatever they want. That's great when it's like, “I'm going to create in my own imagination and bring you to it and let you enjoy it.”

And how about established rap stars like Kanye West—did you get into his “living album” *The Life of Pablo*?

I have definitely listened to my music and been like, “I could have done this, I could have done that.” It's brilliant that Kanye has been the innovator to say, “You can.”



PEOPLE CAN SAY THIS [ALBUM] IS ONLY ABOUT PROTEST AND INJUSTICE, BUT IT'S MORE THAN THAT. IT'S EXPRESSING WHAT BLACK CULTURE IS.”

—COMMON



◀ Common performing in New Orleans in July 2015



Common

TITLE Black America Again

LABEL Def Jam | **GENRE** Hip-hop

REVIEW BY Eric Renner Brown
@ericrennerbrown

▶ **D'ANGELO'S BLACK Messiah**, Kendrick Lamar's *To Pimp a*

Butterfly, Beyoncé's *Lemonade*: In the past few years, black artists have made some of the decade's most powerful albums with deeply felt documents about the African-American experience in the era of Black Lives Matter. Common's latest album is nearly as towering as his peers'. *Black America Again* is a timely statement exploring the ills of police brutality, mass incarceration, and institutionalized racism, delivered with laser-sharp focus by one of hip-hop's foremost poets. The 44-year-old scored an impressive roster of collaborators—Stevie Wonder, John Legend, pianist Robert Glasper, bassist Esperanza Spalding, singers Bilal and Syd—and those artists help underscore his message by weaving decades of black pop music (jazz, neo-soul, R&B) into a polished set. But it's the MC's empathetic and clear-eyed rhymes that truly make this a vital contribution to the national conversation. “We write our own story, black America again,” Common raps on the title track. Once more, he's a crucial voice in that narrative. **A-**



Janet Jackson, the B-52s' Kate Pierson, Roxette's Marie Fredriksson, and Paula Abdul

CHART FLASHBACK

1989

Twenty-seven years ago this week, the Hot 100's top 10 was rich in Swedes, seeds, songs about sex in department stores, and funky little shacks. **BY LEAH GREENBLATT**

- 1 **ROXETTE**
"Listen to Your Heart"
 Shhh, listen... Can you feel the brush of Swedish snowflakes against your cheek, falling like the softest umlaut? The sweet whiff of fresh peroxide, a shimmering echo of synths on the wind? That is Roxette, and holy power duo did they have a good American run from approximately '89 to '91. **A-**
- 2 **NEW KIDS ON THE BLOCK**
"Cover Girl"
 On which Donnie takes the lead, celebrating a girl so delicious he can't decide whether to marry her or slather her in tartar sauce like the crispy had-dock sandwich at Wahlburgers. **B+**
- 3 **JANET JACKSON**
"Miss You Much"
 Bless peak *Rhythm Nation*-era Janet: dance-pop goddess, tell-your-mama lover, and stealth grammar renegade way before "bigly" became a thing. **A**
- 4 **TEARS FOR FEARS**
"Sowing the Seeds of Love"
 A groovy, Beatles-y ballad crammed with wildly free-associative lyrics about death and democracy and extended gardening metaphors. **A-**
- 5 **BAD ENGLISH**
"When I See You Smile"
 Strawberry-haired wonder John Waite earns his spot in the Ginger Hall of Fame for this epic show-me-your-teeth anthem and the 1984 solo hit "Missing You"—but let's be real, mostly for "Missing You." **B**

- 6 **AEROSMITH**
"Love in an Elevator"
 Leave it to Steven Tyler, music's most lovable dirty uncle, to democratize the mile-high club: We can't all have rock-star sex on private jets, but at least we can freak out the nice family just trying to get to housewares. **A-**
- 7 **BOBBY BROWN**
"Rock Wit'Cha"
 There are so many spicy things Bobby wants to do wit'cha: rock, roll, rub your shoulders down. Just know that 90 percent of these scenarios may end in pregnancy. **B+**
- 8 **MÖTLEY CRÜE**
"Dr. Feelgood"
 God, who doesn't miss the days before Obamacare, when getting a medical referral was as easy as asking the nearest group of nice young men in leather pants on the Sunset Strip? And such low co-pays! Cash only. **A**
- 9 **PAULA ABDUL**
"(It's Just) The Way That You Love Me"
 Maseratis, 90-foot yachts, weekends in Rome: Paula don't care—she lives for the nonmaterial things. She's also best friends with a rapping cartoon cat, so do with that what you will. **B+**
- 10 **THE B-52S**
"Love Shack"
 Glitter on the mattress, glitter on the highway, and a glorious bunch of beehived Georgia weirdos who made "Tinnn roof...*RUSTED*" an actual catchphrase. Bang on the door, baby. **A**

SOURCE: JOEL WHITBURN PRESENTS THE BILLBOARD® HOT 100® CHARTS—THE EIGHTIES

Tyler Glenn's Rebirth

After coming out and leaving the Mormon Church, the Neon Trees frontman is wrestling with faith on a revealing new solo album. **BY NOLAN FEENEY**

IN THE MUSIC VIDEO FOR HIS funky synth-pop single "Shameless," Tyler Glenn wears a tank top with the words "Who the f--- is Tyler Glenn?" It's not a joke about his popularity—after all, as the frontman of the alt-rock band Neon Trees, he scored top 20 hits like "Animal" and "Everybody Talks" in the early 2010s. Instead, it's self-examination: Since coming out as gay in 2014 and leaving Mormonism last year, the SoCal native, 32, is figuring out his life all over again. "This is a transition year," he says.

The title of his first solo album, *Excommunication*, out now, is just as tongue-in-cheek as the shirt. The LP explores the breakup of his first public relationship—get the play on words?—and also examines his split from the Mormon Church; sometimes, as on songs like "Gods + Monsters," those topics even sound interchangeable. When Glenn first came out, he says, he felt embraced by churchgoers and his family. (In fact, he showed up for this interview with his mom, who sported a rainbow gay-pride ribbon on her purse.) But last November, the church unveiled a new policy that makes same-sex marriage grounds for excommunication and bars children of gay couples from rites such as baptism until they turn 18 and disavow LGBT unions. "The line was drawn in the sand," Glenn says.

Songs quickly spilled out of him, and listeners can track the evolution of his faith across the record. On the triumphant closing tune, "Devil," he sings: "I think I still believe in Jesus/ He's a friend when I choose to

pray.” But Glenn isn’t sure he feels the same way now, or if he even believes in an Almighty power anymore. “The main thing I’m finding relief in is taking out the words ‘I know,’” he says. “I grew up [being] taught that I did have the answers.”

There’s a lot Glenn is unsure of right now—and he’s just fine with that. He’s currently single and living in Salt Lake City but isn’t certain if he’ll stay there. He “definitely” thinks Neon Trees have a future but doesn’t know when they’ll cut another record. “Half the band is still Mormon, and I haven’t made it a safe space because I’ve put their religion on blast,” he says. For now, Glenn is happy to work on himself. “This is the first year I get to just be Tyler, without having to fit into being a good Mormon or what someone wants me to be as a gay man,” he says. “I feel a bit like a newborn, in a way.”



D.R.A.M. and his Golden-doodle, Idnit

WHO

D.R.A.M.

WHY YOU KNOW HIM

“Broccoli,” a cheery ode to weed, earned the rapper his first top 10 hit and has already gone double platinum.

WHY YOU WILL KNOW HIM

His debut LP boasts collabs with Young Thug and Erykah Badu and is poised to make him one of trap’s hottest stars.

Virginia rapper D.R.A.M. scored a major break when his viral trap hit “Broccoli,” a collaboration with legendary producer Rick Rubin and fellow newcomer Lil Yachty, cracked the Hot 100’s top 10 in September. But on his debut album, *Big Baby D.R.A.M.*, out now, the 28-year-old is displaying the musical prowess he’s been cultivating since he began rhyming at 16 with his best friend.

“We’d just do young-boy rap,” says D.R.A.M., whose stage name stands for “Does Real Ass Music.” (His given name is Shelley Marshall Massenburg-Smith.) “After we were done, we’d just ride in the car listening to it.” Not everyone was a fan: When a disapproving friend heard their profanity-laced songs, she threw their CD out the window. But that didn’t stop D.R.A.M. “Ever since I was a child, I always wanted to do [music],” he says. “Whatever was required to make it happen, I was willing to do.”

So he dropped out of Kentucky State University and moved back to his hometown of Hampton, Va., where he painted ships before putting out last year’s stellar mixtape *#1EpicSummer*. The collection included “Cha Cha,” a bubbly track that may or may not have inspired Drake’s similar megahit “Hotline

Bling.” (Drake originally titled his song “Hotline Bling Cha Cha Remix,” and D.R.A.M. feels that Drizzy “jacked” the record.)

But D.R.A.M. leaves the drama out of his debut album, showing off his diverse influences instead. *Big Baby D.R.A.M.* has an R&B stunner about love in the digital age (“WiFi,” featuring Erykah Badu), a ragtimey ode to making bank (“Cash Money”), and ‘70s-style funk grooves. Lyrically, D.R.A.M.’s stories are “fact,” he says. “It’s either my 100 percent actual thought or I actually did it.” Even the album art, which features D.R.A.M. hugging his 1-year-old Goldendoodle named Idnit, is true to his life: “I’m just smiling through it all.” —Jessica Goodman



Books

▶ BETWEEN THE LINES

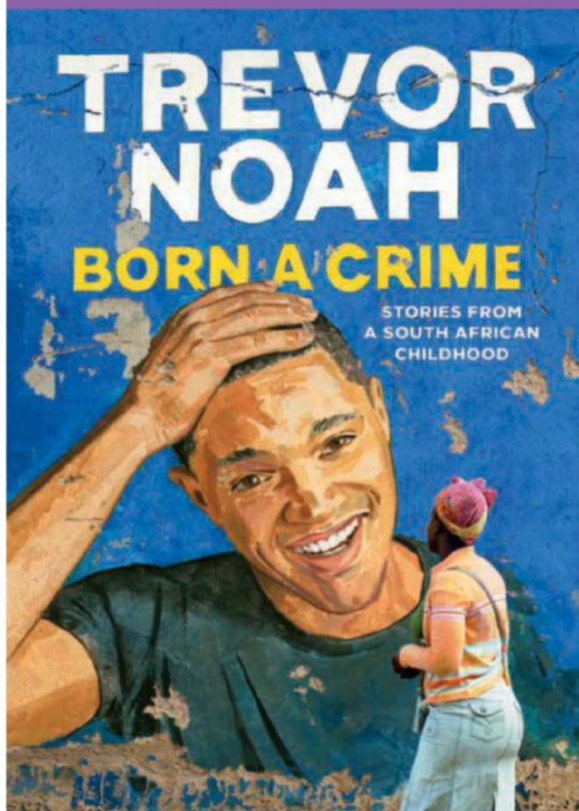
Diana Gabaldon told Jamie and Claire fans at

EW PopFest that her *Outlander* saga will likely end with

the 10th novel. • Bob Dylan confirmed that he would

show up to collect his Nobel "if it's at all possible."

EDITED BY TINA JORDAN @EWTinaJordan



“THIS ISN'T ONE OF THOSE COMEDIAN-PENNED ESSAY COLLECTIONS WHERE THE YUKS JUMP OUT AT SITCOM SPEED.”

memoir, *Born a Crime*, it's just one of the many absurd chapters in his family's unlikely and engrossing story.

It starts with the title: The very existence of Noah—a half-black, half-white child born in apartheid-era South Africa—was against the law. That identity crisis serves as the foundation for the entire book, from his days as a confused grade student to his awkward teen years to his rebellious young adulthood. He fits in nowhere; even

his black grandfather half-jokingly calls him “massa.” But Noah's not the main character in his own story—his mother is the constant. Foe of the status quo, her presence looms large over every page whether she's mentioned or not, and by the end, Noah lovingly makes clear that this book belongs to her.

In other words, this isn't one of those comedian-penned essay collections where the yuks jump out at sitcom speed. Yet there's still plenty of humor; Noah proves to be a gifted storyteller, able to lace his poignant tales with amusing irony. The first chapter, for instance, begins with him getting thrown out of a car, and later, a traumatic scene where bullies pelt him with berries ends with his mother laughing at her juice-covered son: “I thought this was blood.” All the while, Noah manages to tell the story of South Africa itself. He digs into the country's history, its factions, its politics, its people and offers stories of how race, gender, class, and language were used to keep the nation divided. By the end, you get the sense that Noah's been numbed by it all.

Longtime fans of *The Daily Show* often wonder why Noah never seems as upset and worked-up as his easily wound predecessor, Jon Stewart, was. This book seems to hold the answer: He's a master of self-preservation. **B+ E C A**

Born a Crime

BY
Trevor Noah

PAGES
298

GENRE
Memoir

REVIEW BY
Ray Rahman @RayRahman



BACK IN 2009, TREVOR NOAH'S MOTHER WAS SHOT in the head by her ex-husband. The bullet entered the back of her skull and came out the front, but somehow it managed to miss all the important parts, like her brain and spinal cord. The doctors determined she didn't even need surgery. They stitched her up, and seven days later, she was back at work.

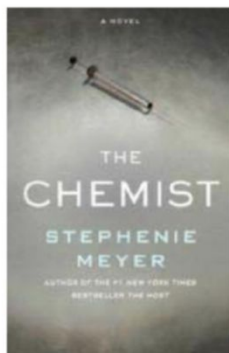
For a lot of people, that incident alone would be enough to sustain a book. But in the *Daily Show* host's stirring

MEMORABLE LINE “I was nine years old when my mother threw me out of a moving car.”

POP CULTURE OF MY LIFE

STEPHENIE MEYER

The *Twilight* author—whose spy thriller **The Chemist** is just hitting stores—opens up about her love of dragons, Emma Thompson, and movie soundtracks



1

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My favorite books as a child

Little Women (Louisa May Alcott), *A Little Princess* (Frances Hodgson Burnett), <1> *Anne of Green Gables* (L.M. Montgomery). These were all happy worlds for me that I visited so many times I lost count.

2

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The TV show that doesn't get its due

<2> *iZombie*. The writing on this show is so sharp and funny, but it also has made me sob in a gross, gooey fashion on two occasions. Endearing lead, beautiful men, delicious-looking brain preparations—it really has it all. Please watch, and then let's discuss.

3

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The first album I bought with my own money

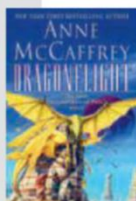
<3> *The Joshua Tree* by U2.

My all-time favorite movie

Stranger Than Fiction. Emma Thompson kills it. (Of course she does. When has she not?) And if you haven't seen *Stranger Than Fiction*, you have no idea what Will Ferrell is capable of as an actor.

4

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The actor who would play me in a movie

Though I'm pretty quiet on the outside, I'm hilarious on the inside, I promise (and darker than you'd think—I often surprise people with my comic morbidity). I'd want an actress who is grounded but super funny, so that everyone who sees the movie will then associate that performance with me and assume there's something really hysterical on the tip of my tongue that I'm just too shy to say out loud.

5

>



The fictional character I'd want by my side during the zombie apocalypse

I would say Dean Winchester, but while I'm sure he would survive, the woman standing next to him usually only lasts half an episode. So maybe Evan Walker from *The 5th Wave*. He's good at keeping someone else alive.

The song that reminds me of my first crush

"Cecilia" by Simon and Garfunkel. That's what I was listening to while I gazed adoringly in his totally oblivious direction.

The book I'd use to squash a bug

Breaking Dawn—it's heavy. Thick enough to give me some strategic distance from the bug, and I have lots of copies on hand.

The fictional place I've dreamed of moving to

<4> Pern, from Anne McCaffrey's *Dragonriders of Pern* series. I have a good life. I love my family more than anything in this world. But if I had a chance to impress one of McCaffrey's dragons—not even a dragon, I would be thrilled to

settle for a fire lizard—I would jump through that portal in a second. I'm sorry, friends and family...*dragons*.

The music I listen to while I write

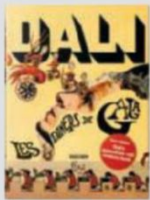
Lately I find myself mostly playing movie scores. I listen to a lot of Hans Zimmer, and I love Brian Reitzell and Britt Daniel's score for *Stranger Than Fiction*. I also listen to Ilan Eshkeri's score for *Austenland* over and over again.

The last TV show I binged

<5> *Stranger Things*. So amazing. So long to wait until the next season.

The guests at my dream dinner party

There's a serious version of this dinner, where I would invite Charlotte Brontë, Jane Austen, Louisa May Alcott, L.M. Montgomery, and Shakespeare, but that sounds so intimidating and not really enjoyable. So honestly I'd have to go with people who make me laugh: Mindy Kaling, Leslie Jones, Kate McKinnon, Tina Fey, Amy Poehler, Nick Offerman, Bill Murray, Bill Hader, Aziz Ansari, Mitch Hedberg.... There are so many! How big is the table I'm working with here? And do I have to talk, or can I just listen?



SURREAL SUPPERS

When you hear the name Salvador Dalí, you think of wild surrealist paintings and waxed mustaches, not roasts, timbales, mousses, and soups. Yet back in 1973 the eccentric artist released an over-the-top cookbook called *Les dîners de Gala*, which has just been brought back into print in all its gaudy glory. **BY RUTH KINANE**

IF YOU'VE NEVER HEARD OF THE COOK-book penned by the world's most famous surrealist, that's not surprising. With only 400 known copies in circulation, Salvador Dalí's *Les dîners de Gala* had become increasingly hard to find over the decades—collectors shelled out as much as \$25,000 for a copy. Enter Taschen senior editor Dian Hanson, who's "always looking for forgotten books that make great passion projects." The minute she heard about *Les dîners de Gala*, which the painter originally compiled in honor of his wife, Gala, she knew she wanted to reissue it. The book is packed with Dalí's original artwork—some of it erotic and some of it, like an illustration of legless dwarves eating eggs, just bizarre—and color-saturated photos of the couple's opulent dinner parties, including a shot of Dalí with a plated peacock (right). And all 12 chapters, including one on aphrodisiacs, are sauced with the artist's wit. "If you are a disciple of one of those calorie counters who turn the joys of eating into a form of punishment, close this book at once," he writes at the beginning, "It is too lively, too aggressive, and far too impertinent for you."

The book contains 136 recipes for such dishes as eel pâté and frog pasties. There's also avocado toast, which involves mashing the avocados with cayenne and boiled lamb brains, and a "red salad" made of finely chopped beets, cabbage, and tongue. "A lot of people think that these are surreal concoctions that Dalí came up with, but they all come from classic French cuisine," Hanson says. Still, the reissue is most likely destined for coffee tables, not kitchens. Cookbook expert Nach Waxman calls *Les dîners de Gala* "performance art," and Hanson admits that the number of people "who are going to get right in there and cook up some pig's-ear soup" is pretty small. But she stresses that the recipes, which came from famous French restaurants like Maxim's and Tour d'Argent, are genuine. "You can really make these things," she says. "Though probably not peacock. Leave them in the park, where they belong."

(Right)
Dalí holds
court at a lavish
dinner thrown in
honor of the Shah
and Empress
of Iran in 1971;
(top and bottom)
art and photos
from the book





COURTESY: © SALVADOR DALÍ; FUNDACIÓ GALA-SALVADOR DALÍ; FIGUERES, 2016; COURTESY TASCHEN (6)



Tranny

BY Laura Jane Grace

PAGES 306

GENRE Memoir

REVIEW BY Leah Greenblatt
@Leahbats

▶ **AN ITINERANT ARMY** brat and displaced child of divorce, Tom Gabel was exactly the kind of alienated '80s kid punk rock was made for. By junior high he'd grabbed on to it like a life raft, finding release in three-chord rebellion and community in the few willful freaks and anarchists stranded in the staid backwater of west Florida.

Music offered an identity and eventually a full-blown career fronting the band Against Me!, underground heroes who earned a reputation for incendiary live shows and flirted with the mainstream enough to earn a major-label deal and praise from Bruce Springsteen. But Gabel, now Laura Jane Grace, also burned through two marriages and an Olympic amount of drugs and alcohol trying to push away the truth: that the female heart and mind inside didn't align with the undeniably male body in the mirror—and that that otherness went way beyond the Manic Panic mohawks and knuckle tattoos of her peers. As a child watching "Material Girl"—era Madonna on MTV or a pixie-cut

Mia Farrow in *Rosemary's Baby*, she felt a jolt of rightness and recognition but had no idea how to bridge the gap: "I didn't have a name for the way I felt. No information was available, and there was no adult that I could trust with my secret." Instead she thought she might be schizophrenic, or even possessed; for every furtive experiment with wigs and women's clothing, there were months or years of avoidance and self-loathing.

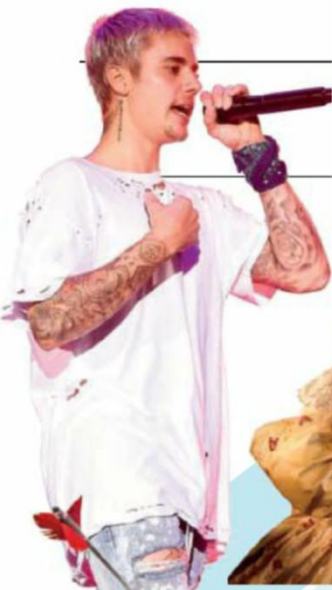
Tranny—which pulls heavily from a decade of tour diaries—is actually a traditional rock bio in a lot of ways, full of road-dog debauchery, studio tales, and score-settling with ex-bandmates and managers. The physical transition, which doesn't come until the last few chapters, feels almost like a postscript, and the prose swings between blistering and banal. But the book is also a powerful, disarmingly honest portrait of becoming, and the new last name feels like more than a coincidence. As Laura Jane, she's found what eluded Tom for more than 30 years: Grace. **B+ ECA**

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The Bullseye

BY MARC SNETIKER @MarcSnetiker



Justin Bieber pleads with fans: "I'm not a robot." Nice try, babe—we've seen *Westworld*.



American Horror Story will do *Coven*/*Murder House* crossover, optimistically titled "When Kathy Met Connie."



Raven-Symoné returning to Disney Channel for *That's So Raven* spin-off. Quoth the Raven: "Did I say nevermore? LOL, just kidding."



Bones sets final season premiere date, and the skeleton community is thrilled.



Inferno on the screen, barren desert at the box office



Trolls are actually pretty funny, once you get past that whole internet harassment thing.



The Doctor will seize you now.



It's literally just a logo, and we're already crying about whether they'll kill off Josh Charles again.



Half of the *Friends* are now over 50. We're celebrating by watching "The One Where We Throw Ourselves Off a Building."



Our annual gift to you: It's officially okay to start listening to this album again!



R.I.P. Vine, but on the bright side, R.I.P. "Vine stars"



Bye Bye Birdie starring J. Lo has barely been announced, and Neil Patrick Harris has already submitted four audition tapes.



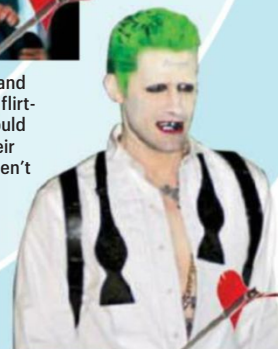
There's a tiger on *The Walking Dead* now. Two, if you count Carol.



The Crown: TV's best new series based on an emoji



Gotham's Riddler and Penguin are kind of flirting now, which would be perfect...if their shipping name weren't "Piddler."



Turns out the only thing worse than Jared Leto's Joker is Matthew Morrison's Jared Leto's Joker.



Kale MacLachlan actually isn't the worst thing we've ever seen.



Stranger Things meets *Peanuts* meets how many times can we watch a video?



Leave it to Ryan Lochte to totally botch this Bryce Dallas Howard costume.

THAT'S SO RAVEN: DISNEY ENTERPRISES; DOCTOR STRANGE: JAY MADMENT/MAWEL; BONES: FOX; THE GOOD FIGHT: CBS; COURTNEY COX: NEIL MCKEON/PGC; IMAGES: DAVID SCHWIMMER, JASON LAVERIS/FLMMAG.COM; LISA KUDROW: STEVE GRANITZ/WIREIMAGE.COM; GOTTHAM: NICOLE RIVELLI/FOX; JONARSON: PHOTOMAN; PASH NEWS LOCHTE: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR GQ/MAGGOS; TEQUILA: THE CROWN: ALEX BAILEY/NETFLIX; THE WALKING DEAD: GENE PAGET/MG (2); MAD HATTER: JAMIE NELSON; BARNARD/GETTY IMAGES; FOR HEIDI KLUM: JENNIFER LOPEZ: JON KOPALOFF/FLMMAG.COM; TROLLS: JASON BUSH/AMWORKS ANIMATION; INFERNO: JONATHAN PRIME; BIEBER: KEVIN MAZUR/GETTY IMAGES; KATHY BATES: MICHELE K. SHORR/FX; CONNIE BRITTON: MICHAEL BECKER/FX



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real butter



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